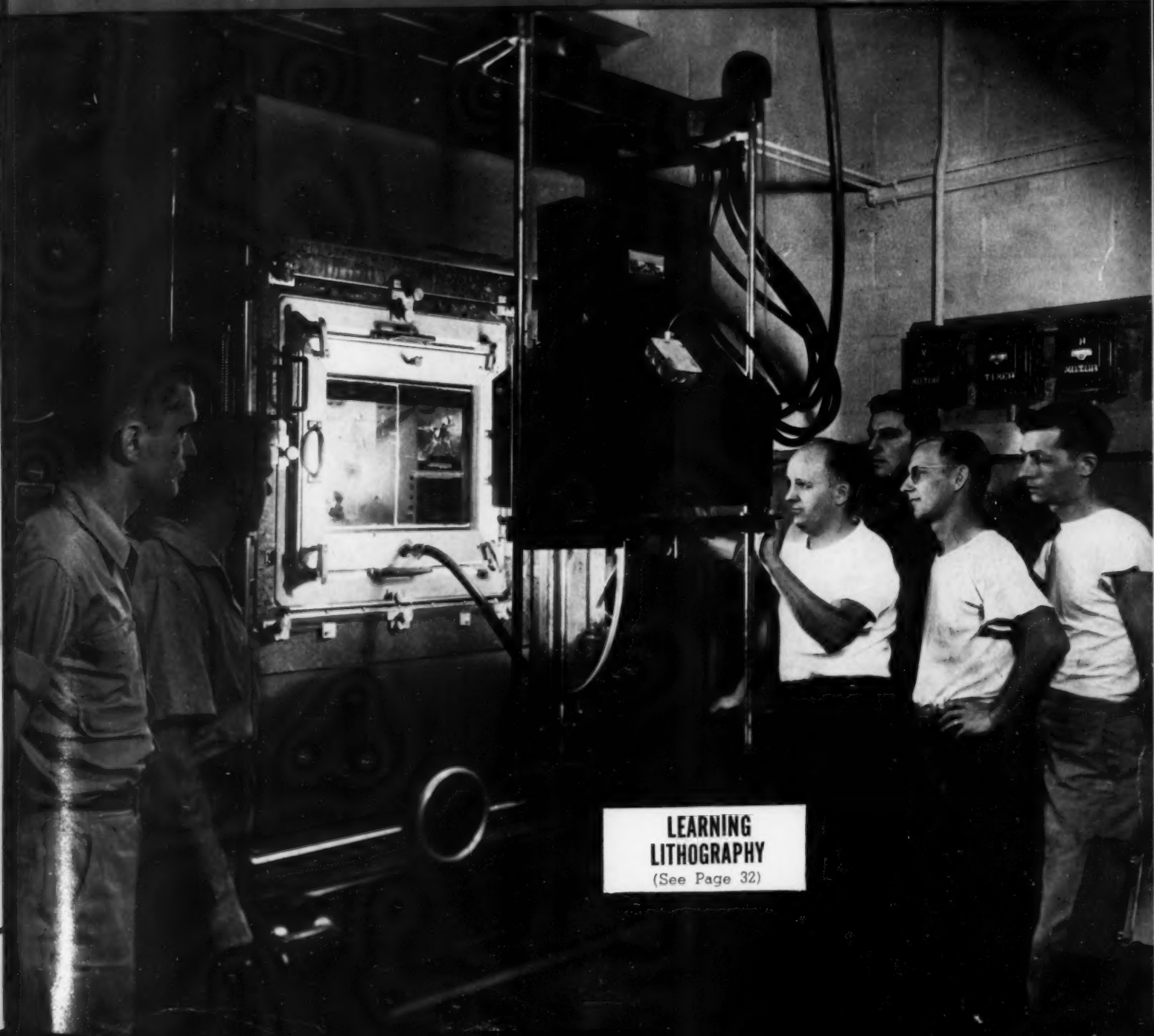


Modern **LITHOGRAPHY**

APRIL - 1947 - VOLUME 15 - NUMBER 4

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**LEARNING
LITHOGRAPHY**
(See Page 32)

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made from dyestuffs
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for better sunfastness
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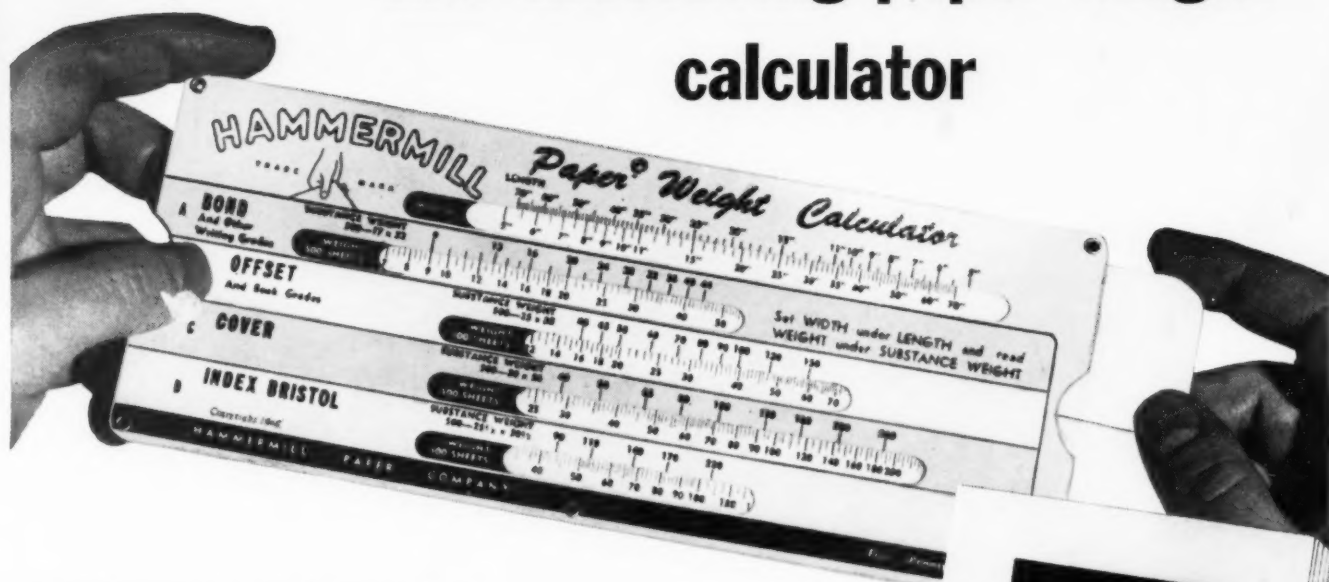
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3 REASONS WHY PRINTERS LIKE this timesaving paper weight calculator



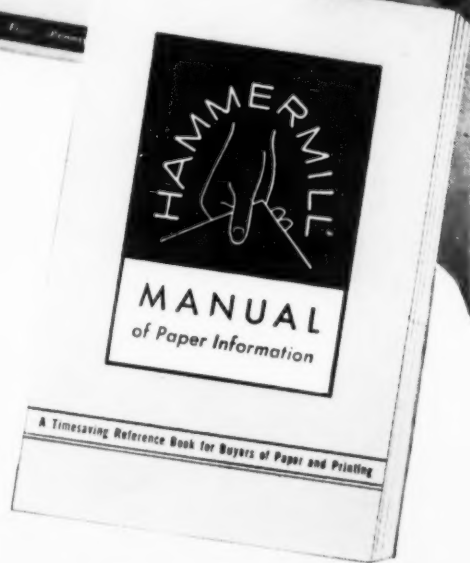
DIRECT READING You simply set the width under the length (for instance 15 under 25 as illustrated above), then read the ream weight under the substance weight of the grade you are figuring on. Four of the most used grades (bond, offset [book], cover, index bristol) all on one side.

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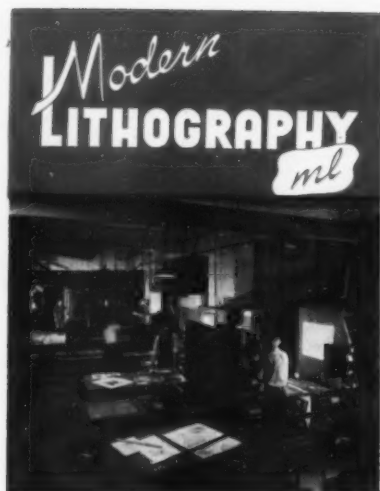


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THE COVER

Trainees at Western Printing & Lithographing Co., Racine, Wis., get down-to-earth training by a program of practical work and classroom study. (Story and more pictures, page 32.)



ROBERT P. LONG
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IRENE H. SAYRE
Technical Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

APRIL, 1947

VOLUME XV, No. 4

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MODERN LITHOGRAPHY

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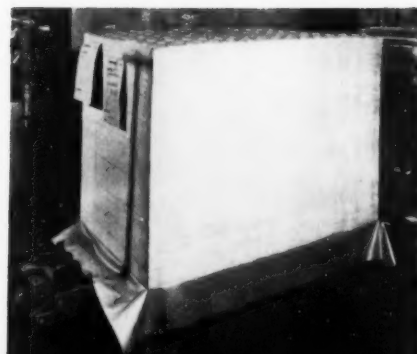
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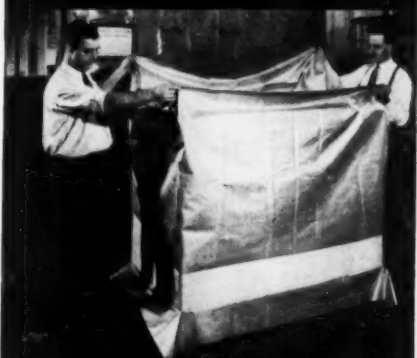
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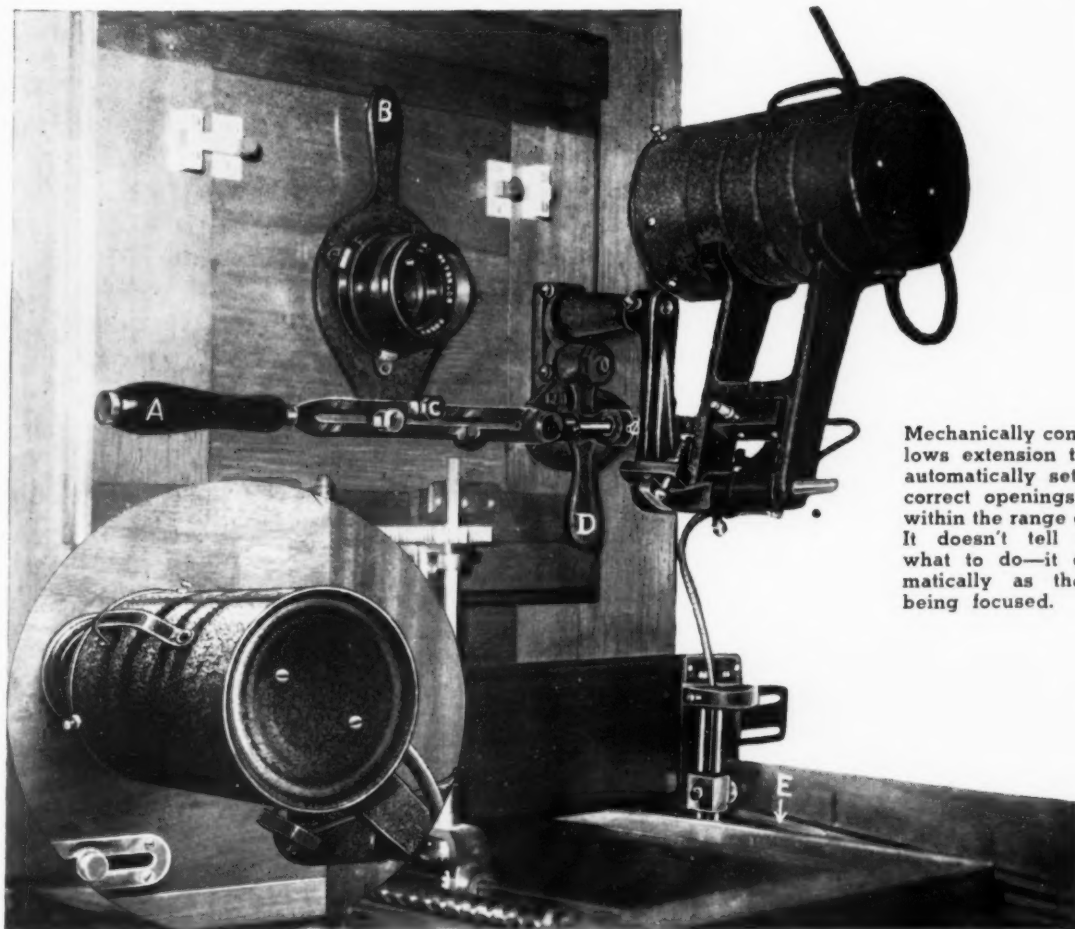
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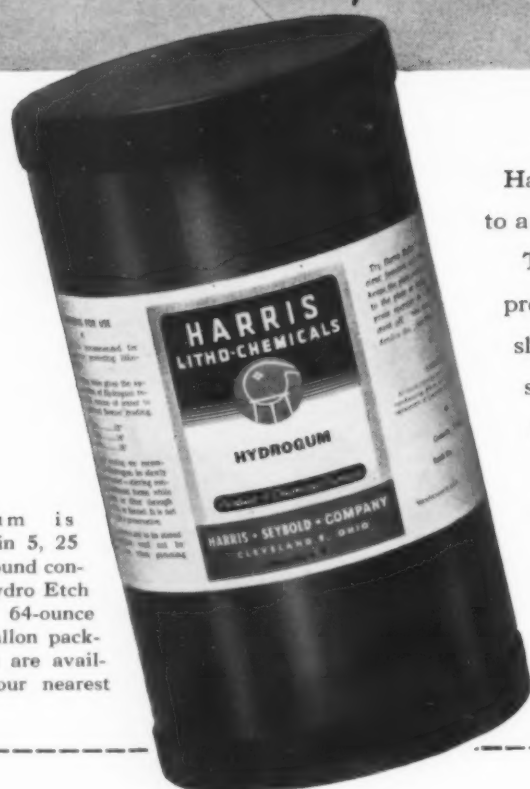
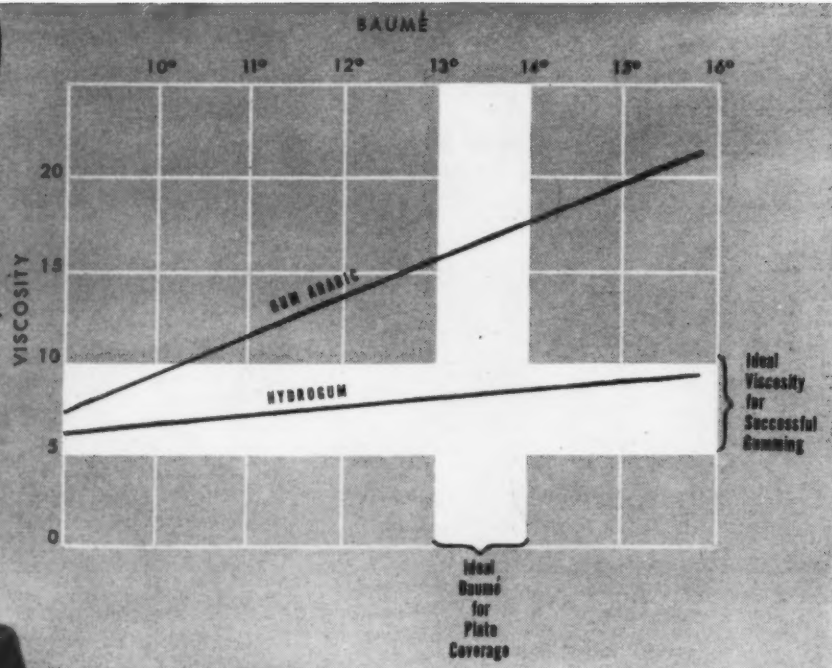
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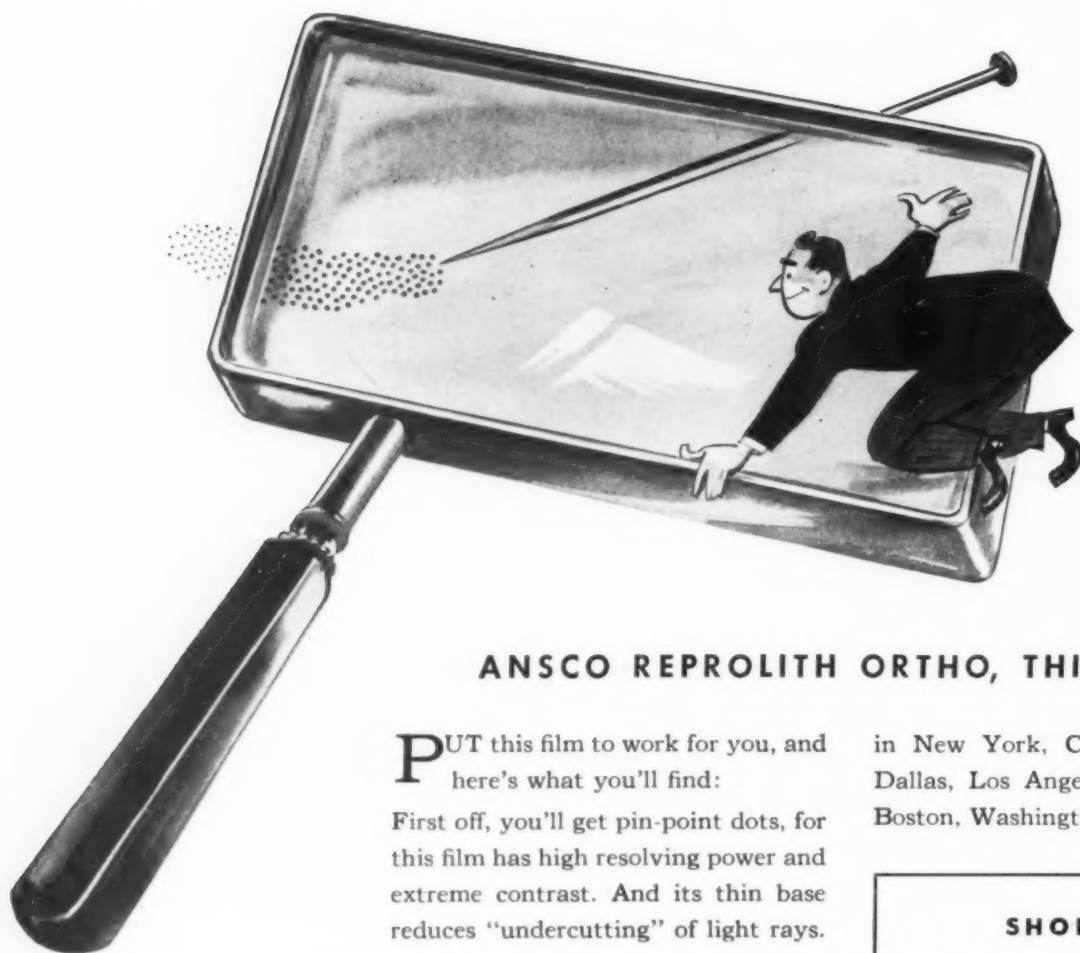
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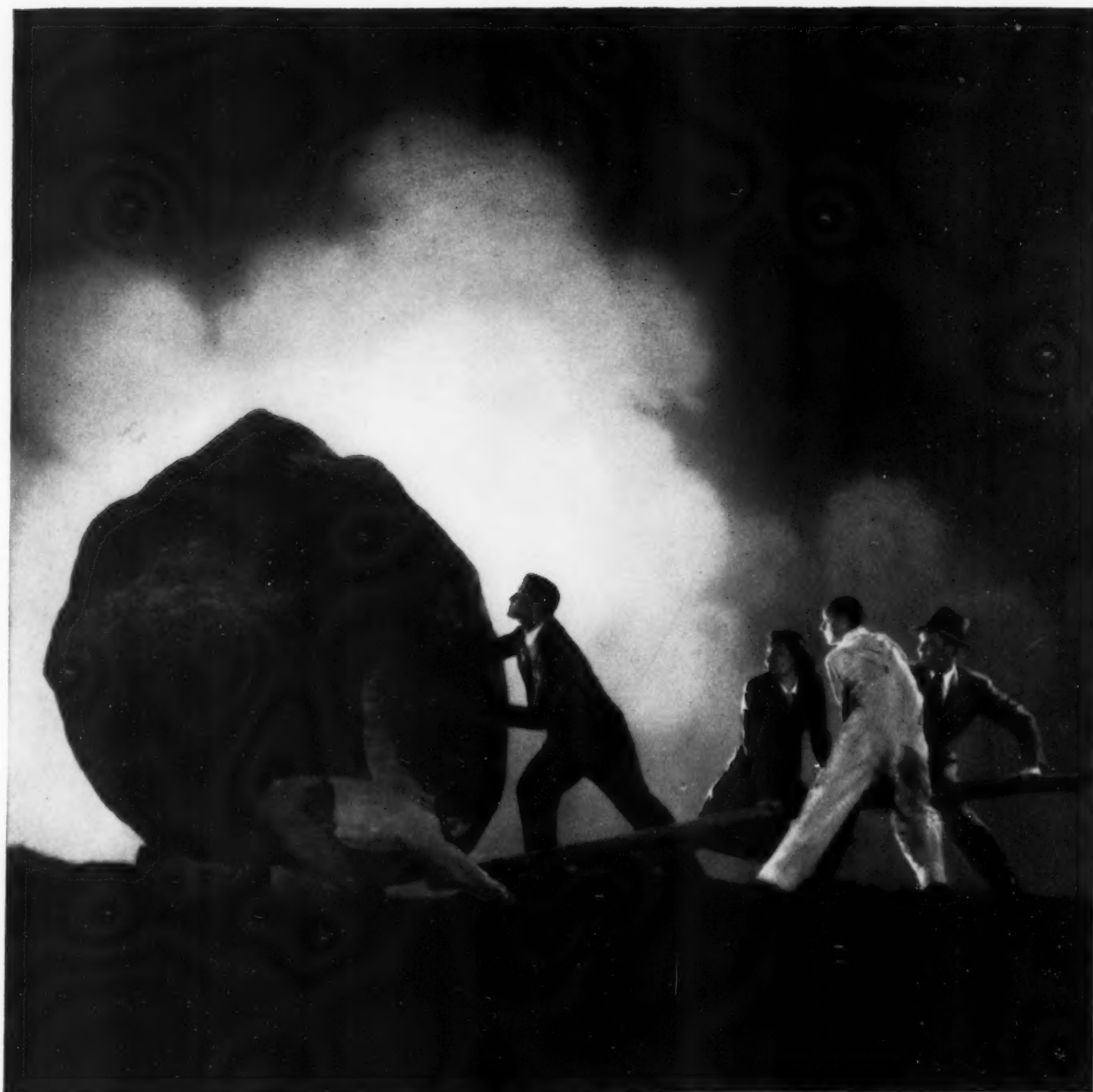
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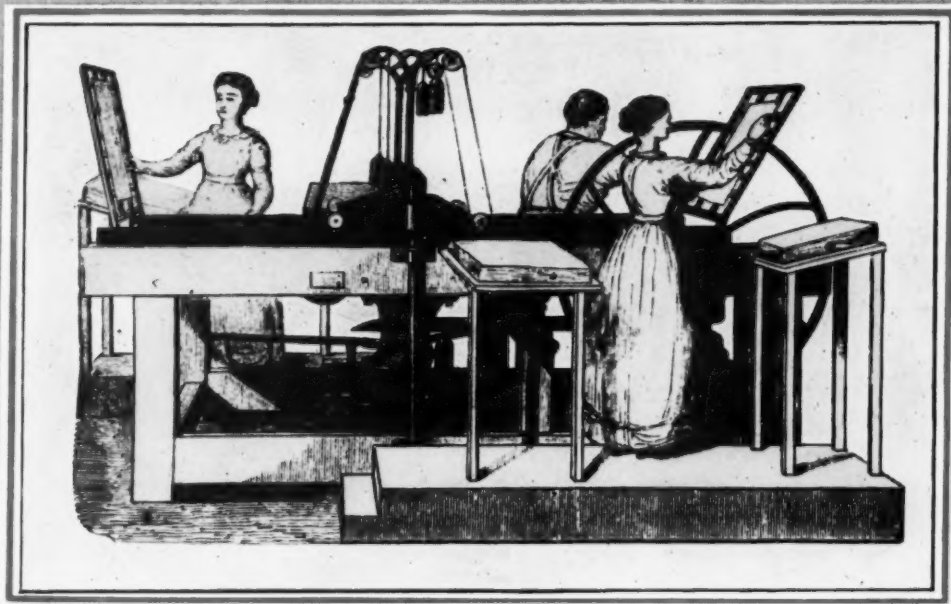


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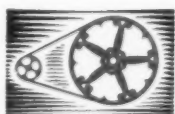
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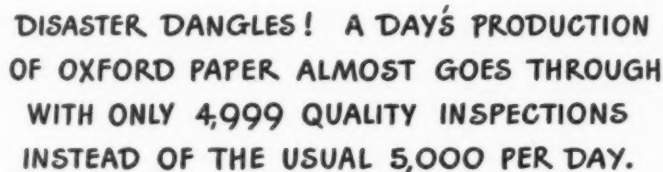
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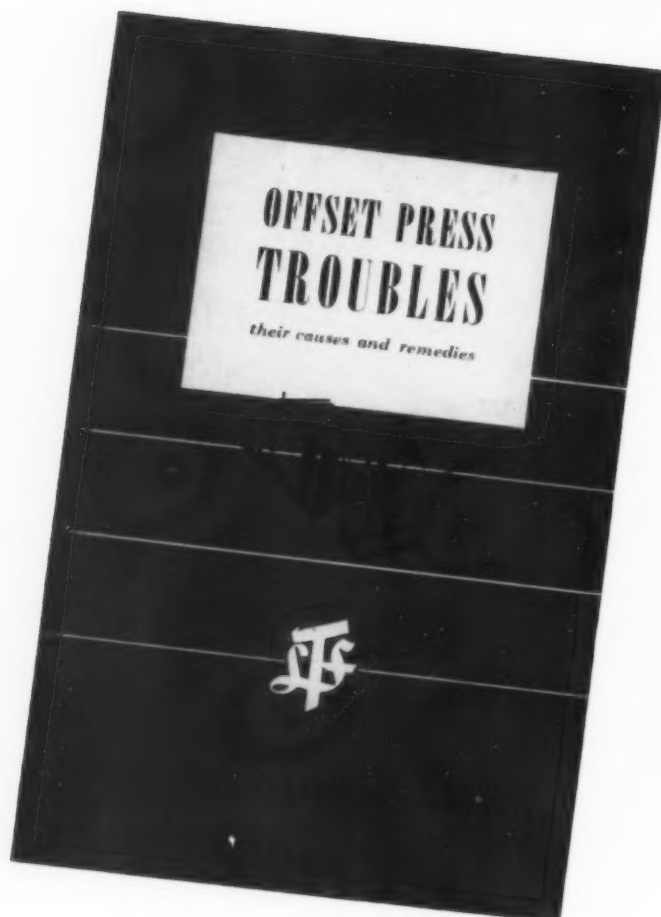
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IT'S TROUBLES TWO to ONE!



We're going to press again on PRESS TROUBLES. Why? Because the demand has been two to one over any other publication issued by your industry's technical foundation.

So with all the fine technical information, skill, knowledge, materials and equipment that we have, apparently this is evidence we still have "troubles."

But where those who make their living from the lithographic industry are smart is,—they admit it. And they do something about it. Such a book is a good refresher and reference.

There are many other L.T.F. publications giving technical information on the various steps, materials and equipment of the process.

If there is not a full library of L.T.F. publications in your plant (as there should be) write for a list of all Foundation publications (50% discount to members). Become a contributing member yourself: \$10.00 (You can if your plant is a member).

Balanced production, employment, profits and job opportunity and security are being insured in many industries (as well as your own) by cooperative research to improve methods, procedures, materials and equipment—and employee training to increase skill. Be a part of this constructive program to make certain the advancement and future of your industry.

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America's five-billion-dollar hotel industry is a seismograph of general business conditions, for no other industry is so quickly sensitive to the slightest economic tremors of the country. Thus, to keep in the black while expanding, and to stay in the black after expansion, is an objective that calls for many things.

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★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.

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There's something mighty satisfying and dependable about pumping advertising directly into the most logical markets. Direct mail does this and gets traceable results that earn a profit. Believing that business wants ever better printing for greater sales and better business protection, Champion through half a century has led the paper industry in producing fine papers and developing new ones. This is a line of quality papers for direct mail and other literature, and includes fine package wrap, papeterie and specials. Champion helps your sales!

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EDITORIALS

THE fantastic prices being asked, and received, by some of the less scrupulous paper merchants came officially to the attention of the paper industry early this month, when E. W. Tinker, executive secretary of the American Paper and Pulp Association, characterized the practice as one which should be of grave concern to paper merchants and paper manufacturers. The squeezing of paper consumers in these times of shortages is a short-sighted practice, and reflects discredit on the reputable merchants and the mills, although they are not at fault.

Lithographers will agree with Mr. Tinker that "it is to be hoped that paper will remain a cheap and plentiful commodity with expanding markets, based upon its availability and general economic utility." By the end of this year, productive capacity for book paper will be increased by about 32 percent, he said.

The paper price gougers had better do their gouging fast because the end is in sight.

SUPPORTED by industry, universities, and government, research today in the United States represents an expenditure of over a billion dollars per year, about three times the amount spent in the years immediately preceding World War II. Terming research "an industry itself as well as an incubator of industries," a recent report by the New York Trust Co. urged an expansion in training of personnel to overcome war-bred manpower shortages and a continued furtherance of scientific research.

In the scientific progress of America, no need exists to review the well-known vital part played by research. It has been said that World War II was won in the laboratory. Research enabled industry to supply the military with new tools of war at an unprecedented rate. With those efforts now concentrated in peaceful channels, the potential beneficial results are quite obvious. But there is and always has been one fly in the research ointment, particularly research fathered and paid for by industry.

So-called practical industrialists want results

for the research money which they spend—and they do not as a rule welcome negative results. They demand new things which they can make and sell, new developments with which they can meet and beat competition—not to mention the little matter of profit. To them, negative results from research are classed only as failure. Too few appreciate the value of a red light flashed by research. But if industry's contributions to this new and broader scale of scientific investigations are to continue, industrialists must be taught the realization that research works on a two-way street.

In the 22 or so years during which research has been carried on by the lithographic industry's cooperative effort, both red and green lights have been flashed. In the last couple of years, when the Lithographic Technical Foundation's work has been stimulated and intensified, more green lights have been apparent.

The Foundation's financial statement, released during March, shows that the endowment has reached and passed \$1,000,000. The budget for research this year is set at \$70,000.

This expanding effort will be reflected in improved techniques during the coming years and eventually will benefit every lithographic organization.

THE growing use of offset lithography in the field of book publishing is again being brought to the attention of the lithographic industry, and more important, to the attention of the book publishers, with the opening this month of the third exhibit of Books by Offset Lithography. This exhibit of over 60 outstanding books of all kinds produced during the last year by lithography is well worth examining. Lithographers who have had little to do with book publishing, might be pleasantly surprised on looking over these books, to discover the quality of work which has made them winners.

After the initial showings in New York, the books will go on tour, as in past years. When they hit your town, you'll find it worthwhile to see them.

C COLOR L O EVERYWHERE

Use of color is expanding in all the graphic arts; statistics show more color in magazines; 383 U. S. newspapers now have color; new theory of offset color newspaper printing is advanced; basic principles and use of color are explained.

THE predicted postwar trend to wider use of color in all the graphic arts is coming into view. The trend is apparent all about us. In magazines, in lithographed advertising, even in newspapers, color is being utilized more and more.

The broadening use of color in advertising closely parallels the increasing use of selling copy rather than institutional copy which has been prevalent for so long in many fields where it has been impossible to meet consumer demand. Color is a selling tool, and is one of the most effective which is at the command of the advertiser or buyer of lithography.

If lithographers have wondered what is the trend in color among their competitors for the advertising dollar, the answer is not difficult to find. In magazines, for instance, only 18.5 percent of total magazine advertising was in color in 1939, according to *Printers' Ink*. The percentage of color advertisements surged up after that year, even during the war, and in 1945, 39.7 percent of magazine advertising appeared in color. Incomplete summaries indicated that 1946 would surpass this figure. *Printers' Ink's* figures were based on research work by Arthur Hurd, director of media research for

J. Walter Thompson Co., New York, who also worked out a cost comparison, and concluded "color is justified when properly used."

"This is an Age of Color" is the title of a booklet recently issued by the Newspaper Advertising Executives Association, which contains a great deal of information on the use of color in newspapers. For one who happens to live in a town or city where newspapers have not yet made general use of color, it might be startling to learn that color is becoming quite common in many daily papers. The *Chicago Tribune* has been featuring a four-color cartoon on its front page for several years. "Color demands more intelligent thinking and careful preparation than black and white. Don't run color for

color's sake alone, but have something to say when you use it," the booklet says. Of a thousand presses now on order by all the nation's newspapers about 90 percent will include color equipment, according to the *Wall Street Journal*.

By the end of this year about 500 newspapers will be able to print in color. At present 383 newspapers have color equipment, as follows: 156 can handle two colors; and 86 can handle three additional colors, the *Journal* reports.

Advertisers will demand newspaper advertisements which approach nearer to the quality which they receive in magazines and advertising material. "Several years ago this could have been written off as improbable," says Orville Dutro, west coast offset

These simple diagrams show the widely varying effects produced by black and one color. Screening of color and manipulation of contrasts offer a wide range of effects.



press specialist who has been experimenting for many years with offset color newspapers and other publications. "But today," he continues, "with the facilities of natural color photography and modern methods of photo mechanical reproduction, with printing processes capable of screens of 130 to 200 lines on common newsprint, with automatic photo electric register control, the answers to some of these problems are not so far removed; particularly when it is known that well organized and well equipped plants can put natural color on newsprint almost as rapidly as black and white can now be done with the conventional stereotype method."

In a discussion released during March, on color in newspapers, Mr. Dutro sets forth some unusual concepts of offset printing. Excerpts from this discussion follow:

"It is not the purpose to set forth the opinion that this can be done overnight or that a newspaper might be changed in its entirety from one process to another, but rather to express the view that it is within the range of possibilities for any modern newspaper to include in its daily edition at least one or two sections bearing this type of advertising.

"Among the seemingly insurmountable difficulties in newsprint would be the lack of inherent paper whiteness required for the reproduction of color. Everyone will recognize the fact that the paper is part of the picture, and without paper whiteness, beautiful color reproductions are impossible. It is not likely that paper possessing the desired whiteness, within the range of newsprint prices, will appear on the market in the near

future; however, this difficulty may be overcome.

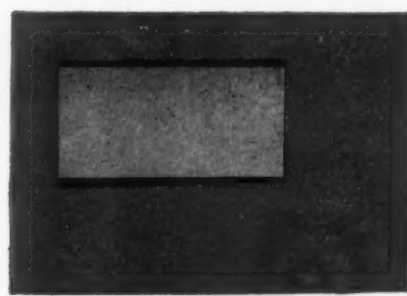
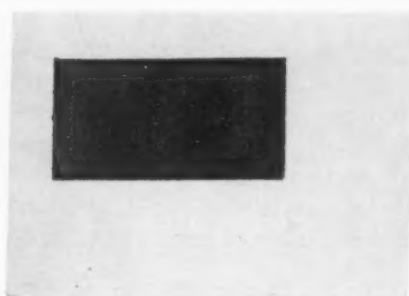
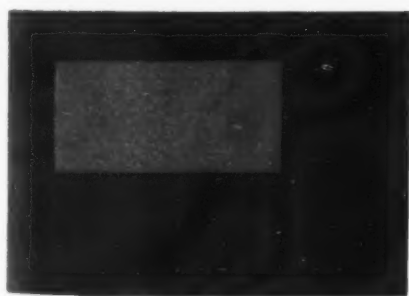
"The development of a 'twin process' method of printing may bring about many unexpected possibilities. Let us consider what is meant by 'twin process.' We mean two processes which can be worked together under all circumstances. An idea of this would be electrotypes and stereotypes, but their shrinkage factors are different—as are electrotypes and rubber plates; however, with the development of the detachable plate rotogravure-Rotograf and offset web presses, we have what we consider a 'twin process.' That is, the presses use two types of plates which produce printing having entirely different characteristics, printed with different types of ink, yet made on the same thickness of plate with the same stretch factors and produced with the same type of equipment.

"A detachable plate rotogravure press—a press which may be hooked up in combination with offset units will soon be announced. This press can print in two processes from the same plate—rotogravure and Rotograf. The rotogravure process will be produced by the conventional carbon tissue method, but Rotograf is different. Plates for Rotograf process are produced by standard photo-engraving chemicals and methods. They are simple, quick and inexpensive. They can be printed in screens from 130 to 200 lines, and produce a result that compares more with letterpress than with standard rotogravure. Ten years of experimental work conducted by Orville Dutro & Son have brought about the development of this process.

"Now—let us consider what might

be accomplished in color reproduction for newspapers by combinations of this rapid, inexpensive process and photo offset web presses. In the first place, rotogravure inks have a distinct advantage in the fact that they dry so rapidly that drying can be completed between the printing of one color and the next on reasonably fast web presses.

"Just to play around in the realms of possibilities—let us suppose that a natural color picture were to be produced on an off-white newsprint such as is commonly used throughout the country. Let us assume that a set of process color plates have been made in the conventional four colors plus a background Rotograf plate to print solid white in areas where the process pictures are to appear. This whitened background is dried in the instant between its printing and the printing of the second color. For example, presuming that the yellow, red and blue follow in quick succession in the Rotograf process, each color is properly trapped because of the rapid drying qualities of the colors previously printed. But let us suppose that instead of using the Rotograf process for black, we use photo offset. The black plate will also include the type, eliminating the necessity of printing the type in screen and therefore producing a finer result. While it would not be practical to use 130 line screen for single color printing of Rotograf, screens that coarse could be used for color plates; therefore, the black would be printed in photo offset, 130 line screen, in which case it would not set up a moiré. Results produced from such a process would have the benefits of a high white background and would produce color reproduc-



tion equivalent to any national magazine and type without screen.

"These are only a few of the possibilities that can come out of the use of 'twin process' for finer publications. Beyond the possibilities of color reproduction, we could also mention the fact that on the very same plate where the Rotograf pictures appeared, there could be further illustrations in one color done in rotogravure with its beautiful duotone effect.

"It may be a year or more before you can see work produced by these methods, but they are definitely on the calendar."

In the packaging field, new containers utilizing color to its fullest extent may be seen on every hand. Well planned color contrast can make products stand out against competitive packages on retail shelves. The old idea that any color is satisfactory as long as it is red is taking some pushing around now with even the primary colors often being effectively replaced with pastel shades on successful packages.

But, warns *Western Advertising*, color can be a sales weapon or a boomerang. The potency of color as a merchandising factor calls for caution. Like all strong medicine, it should be administered by experts. Color and design are inseparable; color is merely one tool, although a powerful one, in the industrial designer's equipment. It cannot be "applied" to packages, products, or lithographed material like a coat of varnish, but must be skillfully and intelligently integrated with all elements of the design or layout. "Intelligent analysis and professional skill, sparked by imagination, are called for," the magazine states.

The prediction that 85 percent of the illustrations and editorial contents of magazines and all printed and lithographed material will be in full color, predominantly from natural color photography, was made March 20 by Reginald A. Batten, president of Rapid Grip & Batten, Ltd., Toronto, speaking before the New York Club of Printing House Craftsmen. The great strides made in recent years, and which are still being made, in color photography and re-

production processes will bring this about he said. He predicted that even within a year there will be new methods of color work that are at present unknown.

There is a growing interest in color among lithographers. More and more shops, previously doing black and white work are going in for flat color work, and many others are studying the possibilities of color process reproduction. This is a big step, however, and should be a cautious one. As was pointed out in an article recently,¹ the principal requirement in switching over to color process is craftsmanship. Nothing can substitute for experience in this highly skilled process.

The trend toward more color is reflected, too, in the demand for multi-color offset presses. Within the last few years, two-color and four-color presses have come into their own and more of them will be added to the industry's production facilities as fast as they can be built by press manufacturers. One press manufacturing company has announced that it is building a number of six-color offset presses to meet the special demands of some lithographers.

Ink makers are playing an important role in the advancement of color. Better inks are being offered as new materials are developed and as methods and processes are improved through research. A great deal of fundamental work on classifying, identifying and using colors has been done by the ink companies.

The *American Ink Maker* in a recent article "Color-What it is and How to Use It," presented some of the basic information on color and its uses. The following excerpts are from this article:

Color is not a substance possessing weight and particle size. It is an internal sensation produced in us as the result of the action of light rays on the retina of the eye. It is the result of a visual reaction stimulated by certain nerve centers of the eye. Color is, therefore, a physiological response to the stimulus of certain light wave

vibrations. It is first produced in the human eye mechanism and then translated by the mind of man into certain abstract ideas. To produce this sensation of color some form of light is necessary.

The color of a substance will depend upon the character of the source of light by which it is illuminated. Thus, the composition of sunlight (daylight) is different from the light emitted by an electric light bulb. Hence, the color of a given substance will appear different when examined by ordinary daylight as compared with its color when examined by the light of the electric bulb. The difference is particularly noticeable in substances which have blue, green, and purple colors associated with them.

If we use a red light in a room instead of the white light, then the reds, yellows and oranges, will all appear whitish while the blues and purples will appear blackish. If we use a blue light in a room instead of the white light then the reds and oranges will appear black, while the blues will seem white. It is, therefore, evident to us that the white light under which we see the color of a substance must be very different in composition from the red or from the blue sources of light. In actual fact we can consider white light as being composed of three kinds of light: red, green, and blue.

The term "color" is used in a general way to refer to any kind of light sensation other than black and white. When we look directly into a source of light we see the actual color effect of the light waves which that source sends out. When we look at a surface we see the color effect produced after that surface has absorbed a certain portion of the colors in the light that strikes it. We must always remember that the color in the last analysis will depend on the kind of sensation produced in the visual centers in the brain of the individual observer, and this effect may vary from individual to individual. Fortunately, most of us are so constituted as to see approximately the same color in a given situation, but there is a minority

¹ "Are You Planning to do Color Process?", by Don Grant, *Modern Lithography*, Nov., 1946, page 34.

whom we call color blind and who see colors in a different way from the majority. Their nerves may be dormant towards a certain range in the spectrum and we call them color blind toward that range.

The term "hue" is used to describe the dominant wave length present in a given color sensation. It is that quality which distinguishes a red from a yellow, or, a green from a blue.

The term "saturation" is expressed as the percentage of purity, and defines how red or how yellow a color appears to be.

The term "shade" is used to modify that of hue—thus, scarlet is called a shade of red.

The term "tint" denotes the effect produced when a certain hue is modified by white—thus, pink is the effect produced when a red is reduced with white.

"Brightness" is used to distinguish a bright color from a darker shade of the same hue. Brightness is a common attribute by means of which we can compare a certain color to that in a series of greys existing between black and white. The brightness of an absolute black is zero, as compared with a pure white which has a brightness of 100 per cent.

The whites, greys and blacks which possess brilliance without hue are called "achromatic" colors to distinguish them from "chromatic" colors, which possess both hue and brilliance.

There are three colors which we cannot produce by combination and which we, therefore, call the "primary" colors. These are red, blue, and yellow. Any of these colors will produce what we call the "secondary" or "binary" colors. For example, we get purple by combining red with blue; green from yellow and blue; and orange from red and yellow. The "tertiary" colors are produced using all the three primary colors. Thus, an olive shade is made by adding orange to green, and a brown shade by adding purple to orange.

In point of fact, more distinctive shades of brown than any other color known, can be blended by the expert color matcher. For this reason our

(Continued on Page 85)

music

in St. Louis shops lifts
morale and production

By MILDRED WEILER

IT'S 10:15 Monday morning and the boys in the offset department of the Hart Printing Co., of St. Louis, are not saying a word. It's the hour designated by the experts as the "major fatigue period," when, under ordinary circumstances, industrial employees begin to linger over their work, gripe about Blue Monday, and take long agonizing glances at the clock.

At this moment at the Hart Printing Co., a name band is playing, "The Sidewalks of New York," followed by, "More than You Know," and then three more ballads all adding up to 13 minutes of "sweet music." Nerves relax, spirits rise, fatigue is lessened, and the temptation to indulge in idle conversation is overcome.

Thirty days ago the Hart Printing Co., wired their entire plant to receive the planned music programs of Wired Music, Inc., a subsidiary of radio Station KWK, of St. Louis. Installed as an experimental feature, George Hart, the president of the firm, says it has already improved production to say nothing of the atmosphere of good will and harmony it exhales. One employee voluntarily came into the office to say he'd be willing to have part of his pay deducted to pay for the service—if the boss ever was tempted to stop the music. Another, always inclined to moroseness, said: "I didn't know music could make such a difference. The day passes so quickly."

The firm's own observation is that employees are happier, conversation has almost entirely stopped, and production thereby increased, all through the persuasion of the right kind of music.

The right kind of music is that which will appeal to the minds of industrial workers to sooth and relax tired nerves at the fatigue period,

inject "pep" when spirits reach the low ebb, and to be so spaced and timed that it will neither distract nor dull the senses.

Opening period begins at 8:05 in the morning when five numbers of the martial type music set the mood for a period of 13 minutes. This is followed by 17 minutes of silence. During the pre-fatigue period, which for industrial plants shows up at 8:45, the program takes over with five ballads, and continues for another 13 minutes. When major fatigue reaches its peak at 11:15 a.m. selections like "Notre Dame Victory March" and "Kitten on the Keys" are psychologically correct for those moments, according to the experts.

During the lunch period music of the "sweet ballad" type continues for an hour. The same arrangement continues through the afternoon with the major fatigue period coming at 3:15. If there is a night shift the firm may pick up the regular entertainment music which is played after 5 in the evening for restaurants and cocktail lounges.

During the Christmas rush period last year, Skinner & Kennedy Printing Co., St. Louis, installed wired music in its bindery department to relieve the monotony and the strain of getting out the calendar rush work. It proved so successful the service is still in use.

The Geo D. Barnard Co., lithographers in the same city, use the service in their embossing department.

A legacy of World War II when British firms made extensive use of music played in their war factories, the "music while you work" idea has definitely caught on to stay in America. Radio Station KWK began its pioneering in this field a little less than two years ago, and has installed music service in 150 businesses of all kinds.★★



Learning Lithography

On-the-job lithographic training is supplemented by classroom work (left). Instructor Harvey Leack is shown with one of the classes of trainees.

ONE of the lithographic training schools often pointed to as a model in the industry, is one set up at the Racine, Wis. plant of Western Printing & Lithographing Co., and on these pages are reproduced the first photographs to be released of this project.

The first plans for the training program were laid nearly two years ago, before the end of the war. Through such a school, it was believed; (1) apprentices could be given faster and better training, (2) journeymen could receive instruction in new improved methods, (3) homecoming GIs might be put through intensive refresher courses, and, (4) it could be used as a proving ground for new materials, methods and equipment.

A little later, when a new addition to the Western main plant at Racine was completed, 2,900 square feet of space was set aside for quarters for the Racine Lithograph Institute which was the name selected for the school.

The institute's quarters are completely separated from the remainder of the large printing and lithographing plant. The quarters comprise a lithographing plant in miniature, completely equipped from camera to press, and used only for training and for research. The accompanying floor

plan shows the arrangement of the space.

For visual education, frequently used, the 19' x 19' classroom has a 5' x 5' white screen, suitable for motion pictures and for the projec-

ON THE COVER

The picture on the front cover shows instructor Ray Carter showing the platemaking class how to use the photo-composing machine.

tion of color transparencies, opaque material and slide films. The institute uses a Spencer Delineascope, an opaque projector with one attachment which handles two sizes of transparent slides and another for showing slide film.

The company believes that the way to train lithographic apprentices quickly and thoroughly is to get them off by themselves for short, intensive supplemental training periods under the instruction of a thoroughly qualified journeyman. This kind of supplemental trade training requires a separate place, (1) where trainees will not be working on a production job with a delivery deadline and (2) where they can learn the best methods directly from one journeyman instructor and (3) where there are no distracting influences—in other words where there are no curious and/or

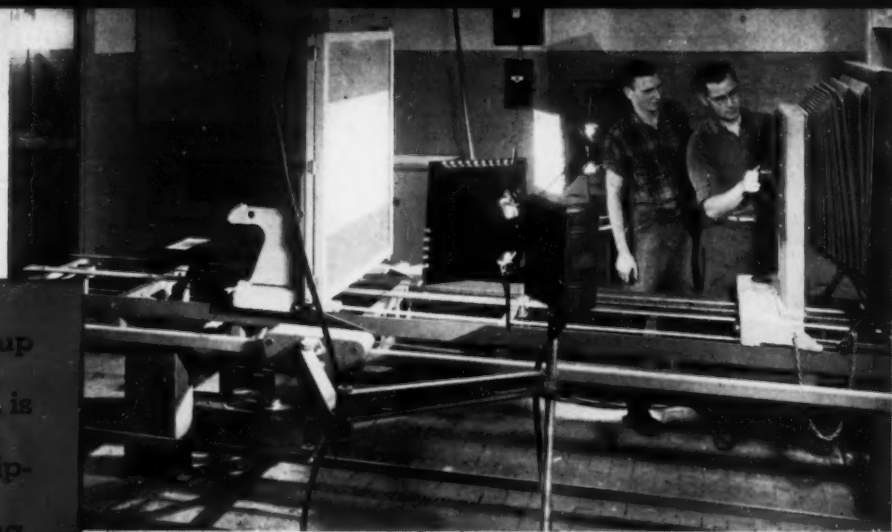
slightly amused journeymen on-lookers.

The first courses were started even before the institute was completely equipped. Two chemistry courses for lithographers, one class for the apprentices in the photographing and process departments and the other for those in the plate-making and offset departments. The two classes started in April, 1946, and each ran about 16 weeks. The instructor was a high school chemistry teacher and the teaching material was a combination of his own and that furnished by the Lithographic Technical Foundation. About this same time the director of the institute, Lawrence Brehm, was appointed. The teaching staff includes Harvey Leack, journeyman offset pressman; Raymond Carter, journeyman plate-maker and proofer, and Lawrence Misfeldt, journeyman photographer.

A governing board also was set up to supervise the institute and to pass upon the applicants. This governing board is composed of two journeymen lithographers selected by Local No. 52, ALA, two from Western Printing & Lithographing Company and a fifth member who is an official of the Racine Vocational School, through which the institute is connected with the Wisconsin vocational schools.

Members of the original governing

The Racine Lithographic Institute, set up by Western Printing & Lithographing Co., is a miniature litho plant, with modern equipment where men are learning by doing.

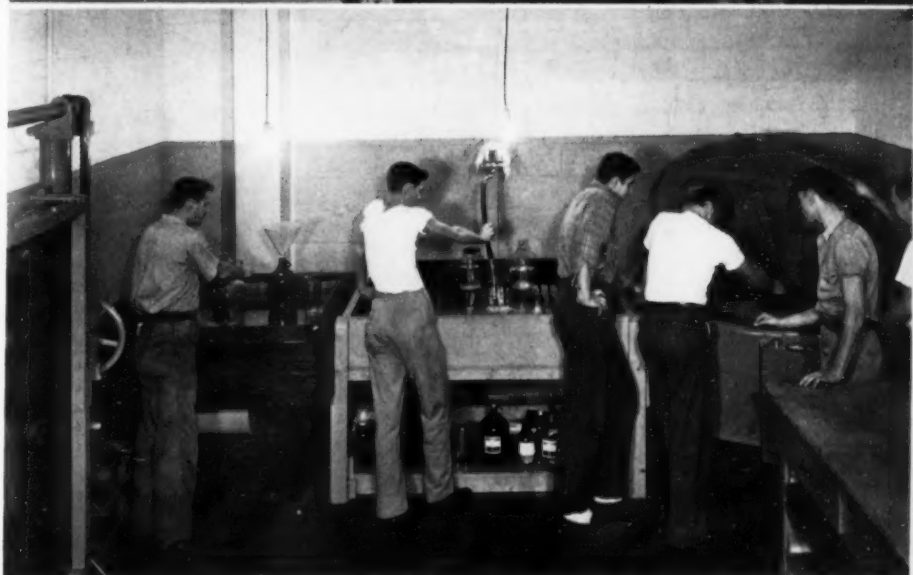


Top: Instructor George Koerner shows proper use of camera. Camera room has a 20 x 24" precision camera. The 20 x 38 foot room is connected with the art and platemaking rooms.



On-the-job instruction is given in one of the two completely outfitted dark rooms which form part of the institute's camera department.

Ray Carter, instructor, demonstrates to the platemaking class how to coat a plate properly. This department is located in a 15 x 32 foot room, and includes whirler, vacuum frame, photo-composing machine and other equipment.

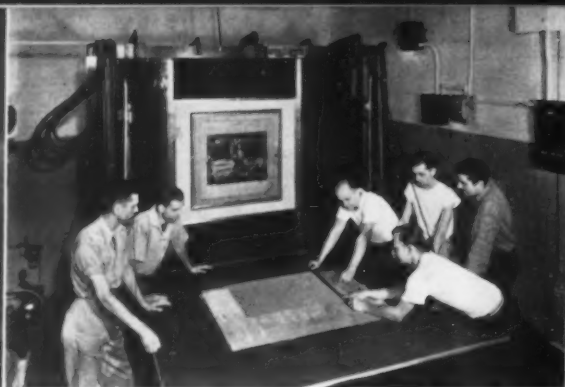


The litho art room with its separate compartments for artists, its light tables and other equipment offers excellent facilities for the trainees to learn by doing.

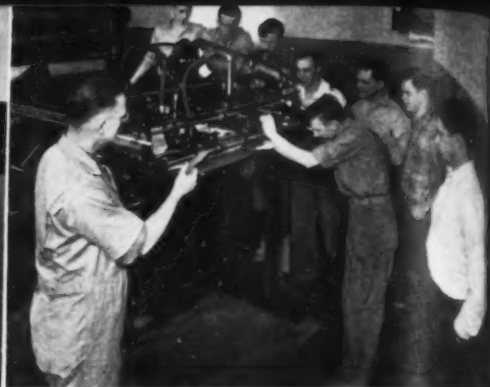




Another view of the art room shows some of the equipment for opaquing, color correcting and other related work.



Part of the platemaking class prepares a job for the photo-composing machine. Instructor Carter shows how.



Operator apprentices learn from instructor Leack. (L to R) Trainees Hoag, Herman, Stark, Deschler, Larsen (inserting wedge), Nielsen, Christensen, Neal.

board were Roy Tenge, ace process artist, long interested in apprentice training and a former instructor of apprentice artists, and Gus Petrakis, one of the progressive younger men in the Amalgamated union, then president of Local No. 54 and who since has been selected by the International as one of its regional key men. Management members then and now are Henry Van Wingen, and Charles Conrard while the representative of the Racine Vocational School is George Strombeck. The recently appointed union members of the governing board are Walter Hooge, journeyman process artist, and Nick Sowinski, veteran four color pressman and present president of Local No. 54.

The governing board meets monthly to discuss the institute's progress, hear the director's report on activities, and to discuss any question that may have arisen since the previous meeting.

The governing board has admitted the following classes of men: (a) apprentices in all branches of lithography, (b) journeymen lithographers, and (c) a few pre-apprentices who were in line for apprenticeships and awaiting openings.

It has been cognizant of its dual responsibility—to serve as a general control body over the affairs of the institute and to be the committee on admissions. With these safeguards established as a matter of fundamental policy it will be apparent that the institution cannot be regarded as a training "mill," the company says. As it is now operating it provides a way to give the journeyman more knowledge, to give the apprentice better and faster training, and to give

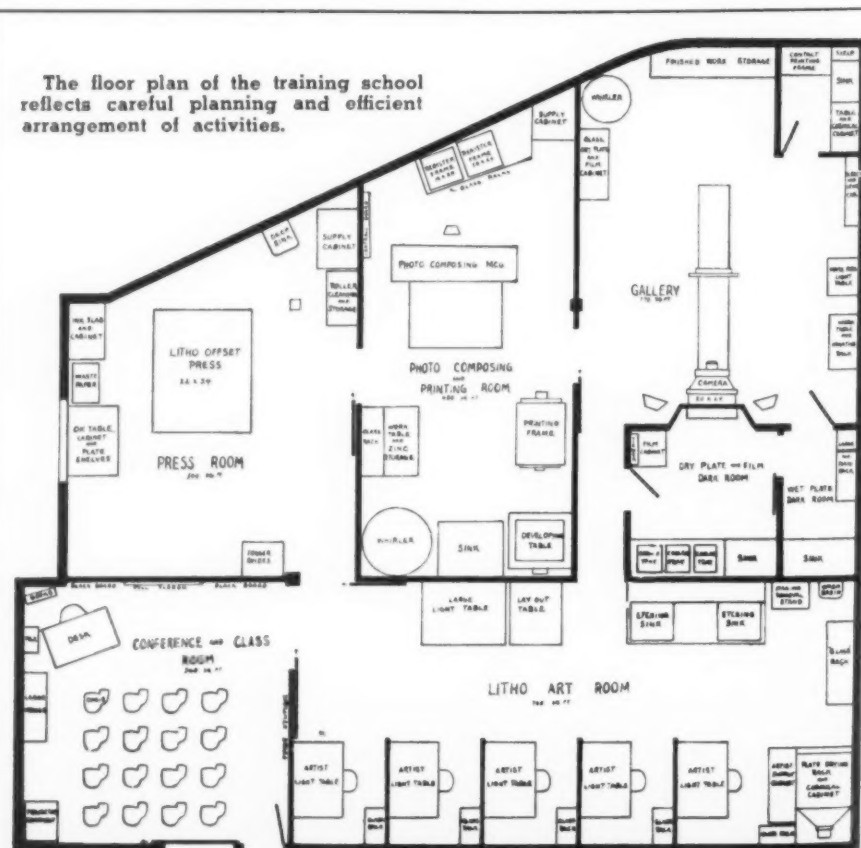
to the industry better methods through trial and experimentation.

Elmer Voigt, vice-president and general superintendent of Western Printing & Lithographing Company, is credited with the idea and development of the project. From Racine, more than fifty young lithographers had gone into military service (a total of over 200 men from the Racine plant served in the armed forces) and these men were expected to be coming home, rusty at their trades. Also, Mr. Voigt believed that the lithographing industry must have more and better trained men if it was to continue its growth.

Simultaneously, Western was taking an active part in the revitalization of the Lithographic Technical Foundation. While the company's president, E. H. Wadewitz, was

serving as president of the Foundation, Don H. Black of Western was also on full-time loan to the Foundation, helping Wade E. Griswold to reorganize and strengthen the membership and develop plans for expanded research and educational programs. The latter included the preparation and production of the up-to-date basic texts, the shop manuals and the complete courses of training material which have been made available to the industry by the Foundation. Like other trade schools, cooperative schools and in-plant training courses throughout the country, Western is now making effective use of this material in the Racine Lithographic Institute. Today, it is being used to teach, train, refresh and upgrade the skill of lithographic craftsmen in all branches of the trade.★★

The floor plan of the training school reflects careful planning and efficient arrangement of activities.



THE RACINE LITHOGRAPHIC INSTITUTE RACINE, WISCONSIN



The books show a wide variety of work. These are part of the sixty-four selections.

BOOKS BY OFFSET

Opening in May; Winners Announced

THE opening of the 1947 exhibit of Books by Offset Lithography will be held in New York early in May and a little later a similar opening will be held in Chicago, A. Albert Freeman, executive director, announced early in April. The date and place of the openings were expected to be announced locally. The exhibit will consist of the books which are listed in the accompanying tabulation, which were selected from over 300 entered by publishers, lithographers and others. All were produced during the calendar year, 1946.

The affair is sponsored by the Joint Lithographic Advisory Council, comprising representatives of the National Association of Photo-Lithographers, the Lithographers National Association, and the Amalgamated Lithographers of America.

Following the New York and Chicago openings, the exhibit, in duplicate, will go on tour and will be shown in various cities throughout the country.

Last year's exhibit was shown at the conventions of the LNA and the NAPL, and this may be repeated this year, it was said. Other invitations to exhibit the books have been received from the American Library Association for its convention in San Francisco, June 29-July 5; the St. Bride Foundation Libraries, London; The Toronto Graphic Arts Association, Toronto, Canada; and the National Graphic Arts Education Association at its convention, Chicago, June 16-18. Several details remain to be worked out before these arrangements will be completed.

Harry A. Potter, Harris-Seybold Co., Cleveland, is president of Books by Offset Lithography, Inc.; C. W. Dickinson, R. Hoe & Co., New York, is vice president; and Charles Morris, Reinhold-Gould, Inc., New York, is secretary-treasurer. Directors include E. G. Williams, American Type Founders, Inc., Elizabeth, N. J.; E. E. Jones, Graphic Arts Corp. of Ohio, Toledo; F. C. Gerhart, Champion Paper & Fibre Co.,

Hamilton, Ohio; A. J. Math, Sinclair & Valentine Co., New York; and E. B. Davis, Ideal Roller & Mfg. Co., Chicago.

The publishers committee for this year's exhibit included Morris Colman, The Viking Press; Daniel Bradley, Harper Bros.; Miss Eunice Blake, Oxford University Press; Ray Freiman, Random House; Miss Margaret Lesser, Doubleday, Doran & Co.; Miss Elizabeth Reiley, Thos. Y. Crowell Co.; Gordon Buck, Silver Burdett Co.; and Miss Doris Patty, MacMillan Co.

The books selected for the 1947 exhibit, with their publishers and the lithographing firm which produced them, were announced as follows:

TRADE BOOKS

All the Best Dog Poems

Crowell & Co., Affiliated Lithographers, New York.

American Portraits

Henry Holt & Co., Duenewald Printing Corp., New York.

Citizen 13660

University Press, Sackett & Wilhelms Lithographing Co., New York.

Fables of Aesop
Archway Press, Colorgraphic Offset Co., New York.

The Flower Lover and the Fairies
Archway Press, Colorgraphic Offset Co., New York.

Songs of Innocence and Experience
Archway Press, Colorgraphic Offset Co., New York.

What I Lived For
Archway Press, Colorgraphic Offset Co., New York.

Horses
Julian Messner, Inc., Polygraphic Co. of America, New York.

Journey to Accompong
Henry Holt Co., Duenewald Printing Co., New York.

The Santa Fe Trail
Random House, Edward Stern & Co., Philadelphia.

A Treasury of Grand Opera
Simon and Schuster, Reehl Litho Co., New York.

Treasury of Stephen Foster
Random House, Edward Stern & Co., Philadelphia.

Willy Pogany's Drawing Lessons
David McKay Co., Polygraphic Co. of America, New York.

Winning Tennis
Doubleday & Co., Polygraphic Co. of America, New York.

Your New Boat
Simon & Schuster, Reehl Litho Co., New York.

TEXTBOOKS

The American Continents
Silver Burdett Co., Jersey City Printing Co., Jersey City, N. J.

Concise English-Chinese Dictionary
Stanford University Press, Palo Alto, Calif.

East O' the Sun and West O' the Moon
Row, Peterson & Co., R. R. Donnelley & Sons Co., Chicago.

Principia in Modern English
University of California Press, Berkeley, Calif.

Stories from the West
Silver Burdett Co., Affiliated Lithographers, New York.

Surveying Field Problems and Note Book
Theroux & Smith, Edwards Bros., Ann Arbor, Mich.

With New Friends
Silver Burdett Co., Jersey City Printing Co., Jersey City, N. J.

SPECIAL USES

African Poison Murders
Popular Library, Newman - Rudolph Litho Co., Chicago.

Alice in Wonderland
Grosset & Dunlap, Rheel Litho, New York.

Pinocchio
Grosset & Dunlap, Rheel Litho, New York.

The Borzoi Poe
Alfred A. Knopf, Colorgraphic Offset Co., New York.

Heidi
World Publishing Co., Reehl Litho Co., New York.

Robin Hood
World Publishing Co., Reehl Litho Co., New York.

Robinson Crusoe
World Publishing Co., Reehl Litho Co., New York.

Plan Your Own Home
Stanford University Press, Palo Alto, Calif.

Tales of Hoffman
A. A. Wyn, Duenewald Printing Co., New York.

SPONSORED

Beechcraft Bonanza Model 35
Beech Aircraft Corp., Western Litho Co., Los Angeles.

1947 Calendar
American Loco. Co., Kipe Offset Process Co., New York.

Ghetto Motifs
Machmadim Art Editions, Litho House, New York.

Radar and Your Telephone
Bell Telephone Co., Duenewald Printing Co., New York.

TECHNICAL

How to Render Roman Letter Forms
American Studio Books, N. Y. Litho Co. New York.

Plastic Craft
Macmillan Co., National Process Co., New York.

JUVENILE

Adventure Begins at Home
Childrens Press, Inc., The Regensteiner Corp., Chicago.

Alice in Wonderland
Random House, Lutz & Sheinkman, New York.

American Paint Books
American Studio Books, N. Y. Lithographing Co., New York.

Big Tree
The Viking Press, National Process Co., New York.

China A to Z
Franklin Watts, Polygraphic Co. of America, New York.

Doll House
World Publishing Co., Duenewald Prtg. Co., New York.

Farm Stories
Simon & Schuster, Western Printing and Litho Co., Racine, Wis.

The Golden Book of Counting Rhymes
Simon & Schuster, Western Prtg. & Litho Co., Racine, Wis.

How Big is Big
Wm. R. Scott, Inc., General Offset Co., New York.

H.M.S. Pinafore
E. P. Dutton Co., National Process Co., New York.

The Kittens' A B C
Harper & Bros., Kellogg & Bulkeley Co., Hartford, Conn.

Littlest Angel
Childrens Press, Inc., The Regensteiner Corp., Chicago.

Lokoshi
McMillan, George Miller, New York.

Once There Was a Little Boy
The Viking Press, William C. D. Glaser

Pretzel and the Puppies
Harper Bros., Kellogg & Bulkeley Co., Hartford.

Rosy Nose
Tell-Well Press, Fine Arts Litho Co., Chicago.

South American Zoo
Julian Messner, Inc., Polygraphic Co. of America, New York.

Three Good Friends
Harper Bros., Kellogg & Bulkeley Co., Hartford.

The Three Kings
Oxford University Press, Kellogg & Bulkeley Co., Hartford.

Tomorrow's Champion
Macmillan, George Miller, New York.

REPRINTS

Cowhides to Golden Fleece
Stanford University Press, Palo Alto, Calif.

Dime Novel Club: Frank Reade and His Steam Man of the Plains and The Liberty Boys of '76"
Charles Bragin, Spaulding-Moss Co., Boston.

Library of Congress Catalog of Printed Cards
J. W. Edwards, Edwards Bros., Ann Arbor, Mich.

Marks and Monograms
Borden Publishing Co., New York Litho Co., New York.

Silva of North America
Peter Smith, Murray Printing Co., Cambridge, Mass.

Travels in Arabia Deserta
Random House, Reehl Litho Co., New York.

The Yearling
Random House, Reehl Litho Co., New York.

Western Book Show Opens

The Western Books Exhibit for 1947, sponsored by the Rounce & Coffin Club of Los Angeles, was scheduled to open at the UCLA Library, Los Angeles, early in April, according to Director of the Program, Lyle H. Wright of the Huntington Library. Call for books produced in 1946 by printers throughout the Western States was issued recently as the opening move of the Sixth Western Books Competition. These showings have been held continuously, with the exception of the war years, since 1938. Since the formal request for books was mailed, 56 volumes have been entered, representing 19 presses in Arizona, California, Idaho and New Mexico.

The final selection of probably 50 to 60 books will be shown at twenty or more libraries, colleges and universities throughout the western states.



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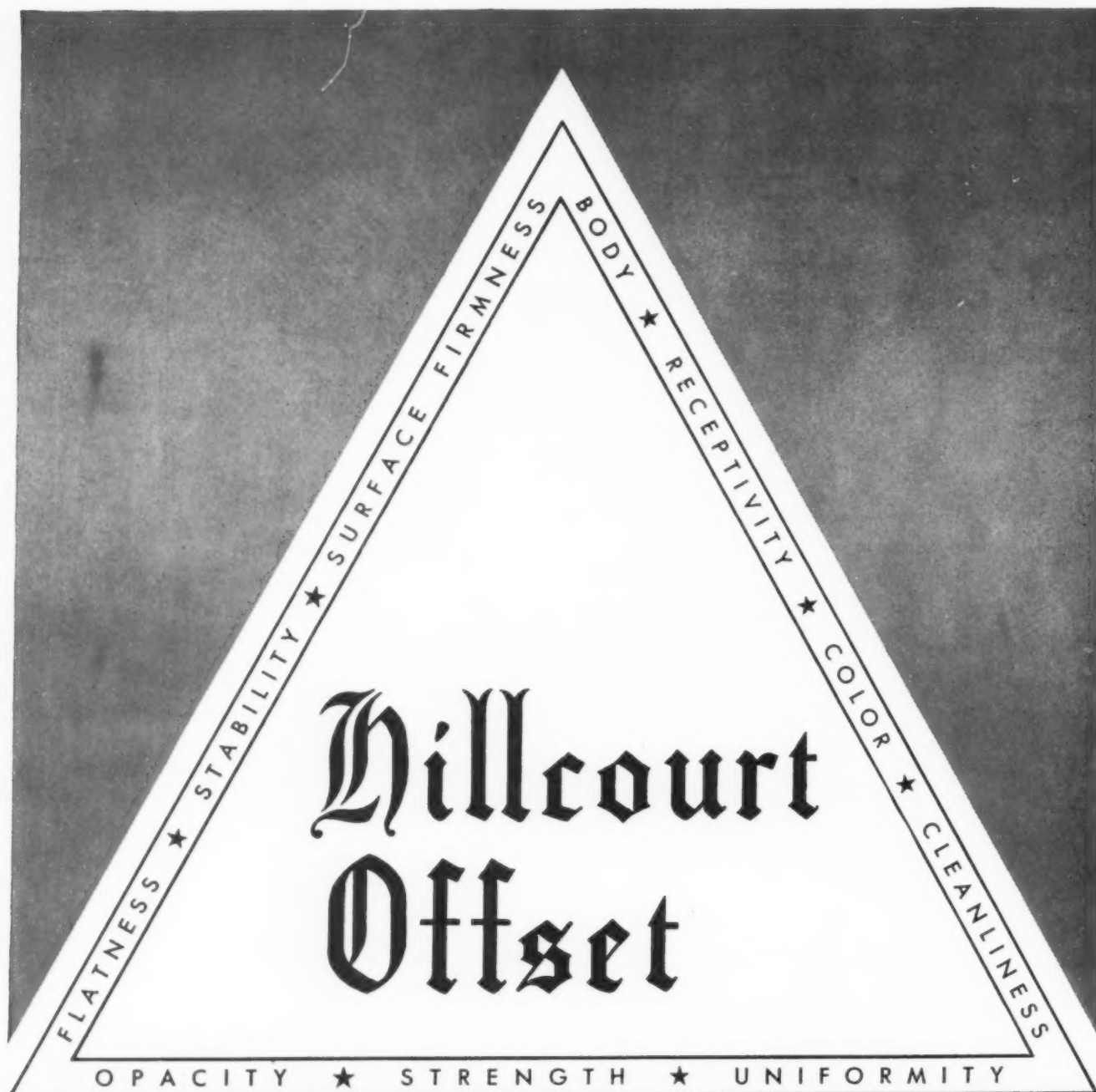
much more difficult when a poor opaquing material is used.

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NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS

1776 BROADWAY

NEW YORK 19, N. Y.

The Cover Artist

Marianne Appel, in private life Mrs. Austin Mecklem, was born in New York City in 1913, and studied under P. Mangravite, Henry McFee and Henry Mattson. She possesses a talent for discovering beauty and interest in our most commonplace surroundings; her honest and significant portrayal of detail gives her work an intimate and delightful quality.

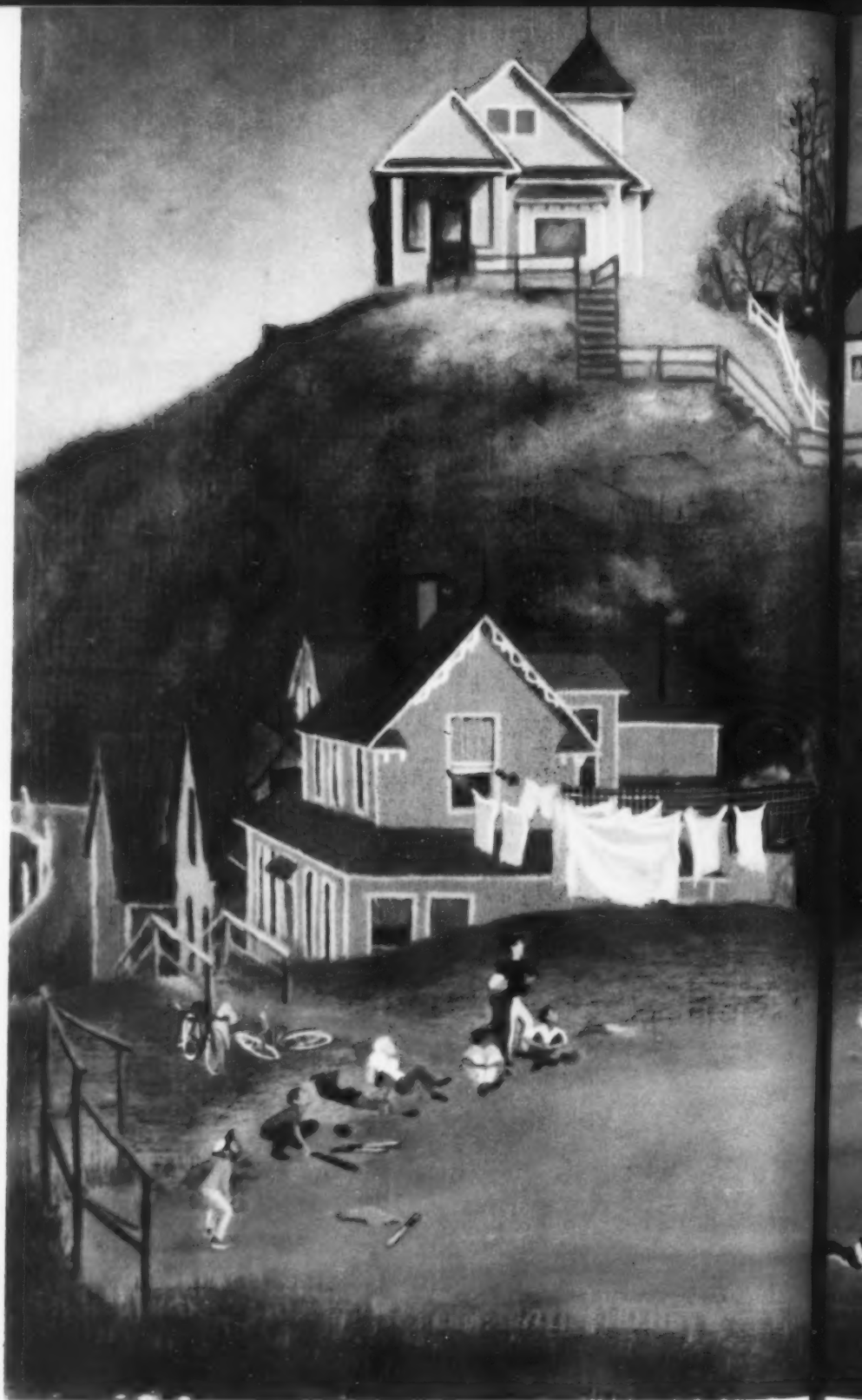
West Virginia Pulp and Paper Company

230 Park Avenue, New York 17
35 East Wacker Drive, Chicago, Ill.
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

Home Run . . . with art and typography

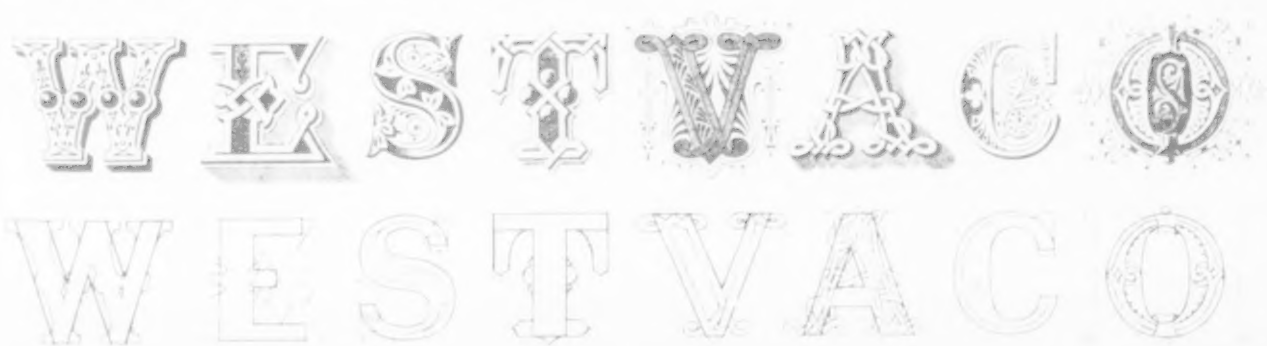
Marianne Appel's cover design "Sand Lot" speaks of more and connotes more than a row of houses built on the side of a hill or the slugger's hit that goes over the outfielder's head. It is symbolic of America where every user of paper and printing is endeavoring to make a smash hit—to go places and take people places—with printing. This issue of Westvaco Inspirations for Printers, No. 164, bearing the same cover design shown above, presents the paintings of seven leading modern artists. The work of these men is of interest at this moment because of the popularity of abstract art and because of the influence of

such painting on advertising layouts, magazines, posters and industrial design. Throughout the pages of this issue it has been the designer's object to find inspiration for each layout in the individual paintings and to select type faces and arrangements of typographic elements to harmonize perfectly with each of the seven modern paintings. Write or telephone for a copy of Westvaco Inspirations for Printers, No. 164 from your nearest Westvaco distributor or any one of the company's addresses listed on this page. In it you will find stimulating ideas to make your paper and printing speak more eloquently for you.





Sand Lot, by Marianne Appel. From the painting in the Milch Galleries, New York



Inspirations for Printers: number 164



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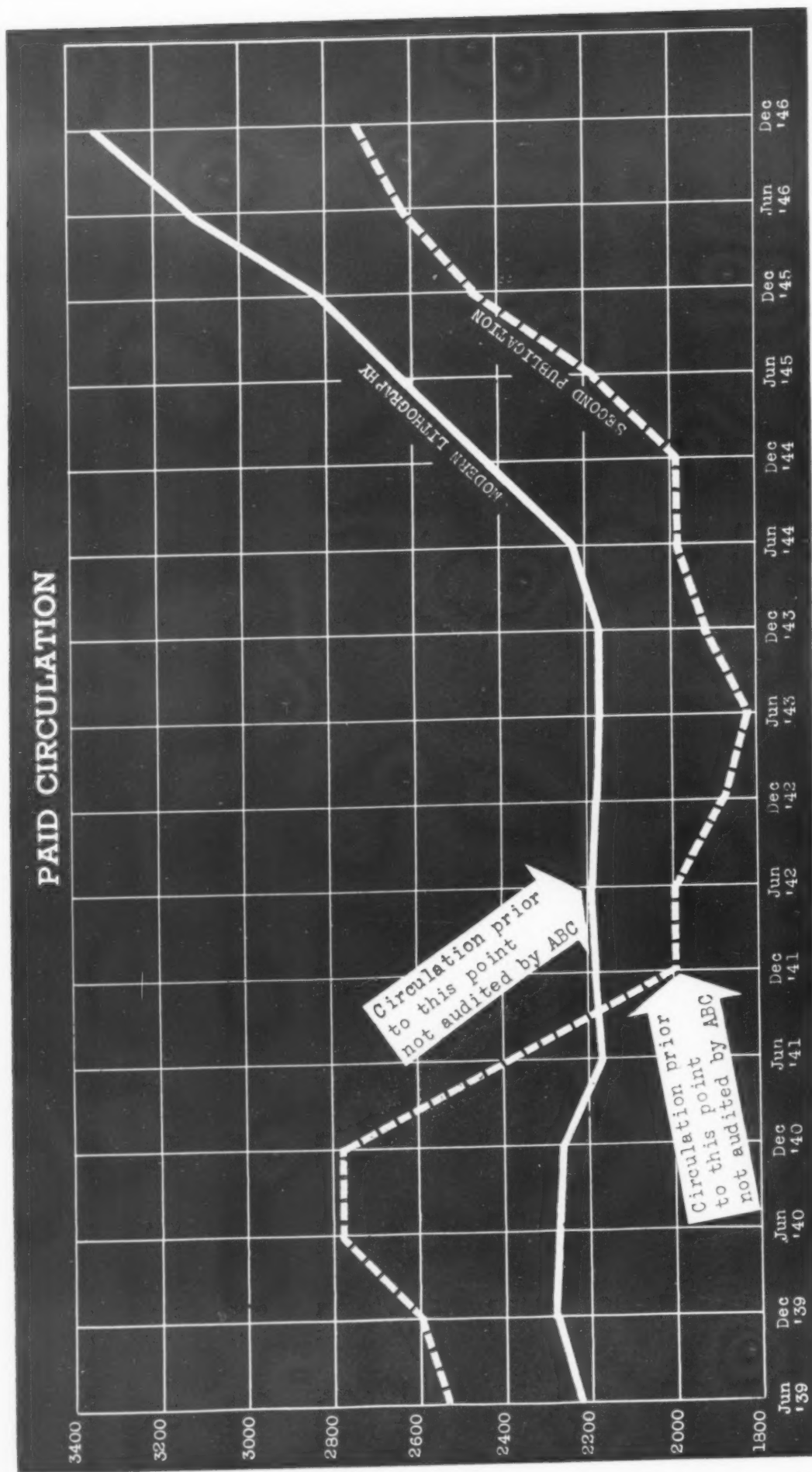
A. E. Handschy Co.
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McKinley Litho Supply Co.
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NEW YORK 1, N. Y.

How The Lakeside Press

TRAINS SALESMEN

By Walter M. Sackett

Sales Manager
R. R. Donnelley & Sons Co., Chicago*

IN discussing a training program for salesmen, we must first know the kind of man we have to train and what sort of preparation we expect him to have when we consider him as a possible trainee. I think practically all of the printing industry has one thing in common in connection with salesmen, and that is the trainees must be hand-picked, rather than acquired en masse. Even the largest printers have relatively few salesmen, considering the dollar volume involved, and the smaller plants have a correspondingly smaller number.

Prospective salesmen may be obtained several different ways. The best way, of course, is to find the prospective sales material within your own organization, or you may hire men with the idea of training them for a sales position because they have the poise, appearance, and the extrovert qualifications you feel a salesman should have. From a morale point of view, finding sales material in your own organization as it now exists is the finest thing in the world. It proves to all in your employ that they have a chance for sales positions if they meet the qualifications you impose.

In our own organization we have pretty much adopted the following plan: First, we comb our personnel thoroughly to determine if among our employees there are any who meet

our qualifications for a sales position. If not, then we go outside to secure prospects, who, in our opinion, measure up in the characteristics we look for in men who are to become salesmen. Up until a few years ago the matter of selecting and training salesmen was done on something of a hit-or-miss, let-the-best-man-win basis; but more recently we have pretty well formulated plans for securing and training salesmen.

Before the war, we started to visit universities and colleges with the idea of finding undergraduates who, when they finished, would join us and learn the printing business. We talked with men who were in the upper part of their class, scholastically, who had the qualifications of the extrovert, and who, in our judgment, might turn out to be able business men. Then we would invite these men to come and visit us in our plant. The whole affair would be talked over, and some of these would join us with the idea of learning the business. For the most part we did not tell these men that they were to be salesmen. We told them that there were opportunities in the sales department, and that there were opportunities in other departments; the thought being that after five years they would develop in directions that would help to deter-

mine whether or not they would best fit into sales, engineering, research, production, accounting, or other work.

Training Program

A training program for such candidates has been established fairly well. They are to spend approximately three years in the various manufacturing departments of the business; then approximately two years in estimating, operating, and planning. Meanwhile, during these five years, they pass through a formal educational program that we call our Adult Educational Program, as distinguished from our Training Program for Apprentices. This gives the men, as they go through the different departments of the plant, and the estimating, operating, and planning departments, a chance to learn in the classroom some more basic theory in the other phases of the business. The first year they take what we call Printing Practice No. 1. It consists of class work of an hour and a half duration per week for sixteen weeks in the fall, and sixteen weeks in the spring. They are taught the fundamentals of the printing business during the first year.

During the second year they have the same amount of instruction in what we call Printing Practice No. 2, which is an extension of Printing Practice No. 1, and goes deeper into composition, press work, binding, estimating, etc. They are given

*A talk before the New England Conference for Graphic Arts, Boston, March 31, 1947.

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FREE TO LITHOGRAPHERS . . . "Light Up Your Letterhead", a booklet illustrating a new technique in letterhead design, containing 20 beautiful modern lithographed letterhead designs by foremost American artists . . . edited by Dale Nichols. On your letterhead, write Fox River for your free copy.

simple problems to solve, there is homework to do, and examinations are held. Careful records are kept so that we will know a great deal about the man, not only from the man in the plant but also from his work in the classroom. Meanwhile, we are observing the personality traits of the individual to determine where best he will fit into the organization later on.

During the third, fourth, and fifth years of his training he will have more classroom work. Some years he may want to double up on the number of hours he spends in class, taking class work in such subjects as a study of the fundamentals of the major reproduction processes like letterpress, offset, and gravure, or possibly class work in binding or imposition, or rotary press work, or a class in the evaluation of fine printing, a class in operating, etc. At the end of five years, we have a pretty good idea of whether the man will make a good salesman. During the year which he spends in the operating department he has a chance to make customer contacts, and we can very easily determine, as a result of these contacts, whether or not he handles customers easily and intelligently and whether the customers like him. During these five years he may have shown that he would make a better engineer, or research man, production man, or would fit better into some other spot in the organization. If so, we don't force him to become a salesman.

Can He Create Business?

Now, even after a man has spent five years in the plant, we don't know definitely that he will make a good salesman because there are certain things that we can't find out about the man until he goes out to sell. We consider a salesman not just a man who is good at servicing customers, but one who is able to create business where business hasn't heretofore existed. Of course, he must have the ability to produce enough volume to make it profitable both to him and his organization. Moreover, whatever sales he makes must have an advantage both to his customer and to his organization. I believe the

problem in the graphic arts industry is quite different from that in some industries which have many thousands of outlets and many thousands of salesmen. In those industries very naturally the whole affair of selection and training and handling salesmen after they are trained has to be done on a mass, non-personal basis. But I don't know of a printer, no matter how large his organization, who doesn't know every one of his salesmen by their first names and who isn't able to keep daily contact with those salesmen. That makes the job very much easier.

Aptitude Tests

There is one thing I have not mentioned in which you are probably interested. What about psychological and aptitude tests? We use them on practically everybody except common labor. Are such tests infallible? Of course not, but they help. They are apt to show up traits, aptitudes and capabilities that won't show themselves during a conversational interview. We are in favor of such tests, but they are hardly able to show two things that we look for in a salesman. One is the persistence that will make him keep on beating the pavement in search of orders in spite of discouragements; and the other thing is that these tests are hardly able to show whether a man has what can be described as a sense of the fitness of things which permits him instinctively to know when to talk, when to keep quiet, when not to smoke, and a hundred other things. But we learn something about those two traits during the five years he is in training, and we learn much more about them when he starts to sell.

Sales Dept. Turnover

Now, what we are trying to do is to reduce turnover in the sales department. Turnover is expensive to the salesman, expensive to the employer, and disconcerting to the customer who has to be confronted with a new individual to whom he has to tell his problems. So you see when we talk about training, we talk about training a man who has been screened out from a large number, and who, we believe, will have a

good chance of making good after he has been trained. Will this reduce turnover in the sales department? You might be interested in knowing that when during the depths of the last big depression we had more capacity for sales than we had orders for that capacity, we went out and hired a number of men who had had selling experience, many of them in the printing industry and who, generally speaking, looked pretty good. We gave them an educational tour through the plant. Some of them later spent as much as six months in the plant. Then we turned them loose, expecting them to sell. There is but one of that fairly large number of men left in the sales department. The rest failed. And it wasn't because they lacked the personality or intellectual qualifications. It was because we were foolish enough to think that a man can do an intelligent job representing our organization without the proper amount of training.

Now, following this preamble, let us be a little more concrete. We believe that when a prospect asks to see a salesman, or when one of our salesmen presents himself to a prospect, that prospect is entitled to be faced by a man who knows the printing business. The prospect is entitled to considered and competent answers when he asks questions about his printing problem. He doesn't expect a salesman to be able to answer all questions. We don't expect him to make prices—that is the business of the estimating department—nor do we expect him to be an expert on materials; but we do expect him to have sufficient knowledge of our business so that he can advise his prospect about his problems to the end that when he becomes a customer, he will be able to spend his printing dollar to good advantage when he spends it with the organization to which that salesman belongs.

In our organization there are men high up in the field of typographic design, commercial art, presswork, binding, processes, etc. We don't expect a salesman to have the refined



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● The PITMAN Twins go hand in hand for economy and convenience in producing prints on glass or plastic.

The PITMAN BLU-PRINT Process is a key for multicolor work. A perfect medium for stripping to register, BLU-PRINT offers good visibility for the stripper who may wish to check his register both with the marks and with his work. It may be used equally well as a key for opaquing-in solids or laying tints.

The color of the BLU-PRINT is clearly visible but does not print when the exposure is made.

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HAROLD M. PITMAN COMPANY

knowledge which years of experience have given those men who have become leaders in their chosen branch of the graphic arts. But we do expect a man to have such a keen realization of the different elements which affect the goodness of any printing job that he can properly advise the customer about his job.

Now there is another thing we insist on—that if a salesman doesn't know something, he is required to say he doesn't know and not try to cover up his ignorance by confusing the customer with a lot of words. If the salesman doesn't have the necessary knowledge, and it is something that relates to the job and he can find the answer, he is required to do so. In our organization, if a salesman isn't completely honest in his answers to customers' questions or statements made to the customer, then he has no place in our organization or any other organization. People buying printing are interested in facts, not fiction. And we train our salesmen to deal in facts—nothing else. It is better to lose an order than it is to get one by kidding the customer into believing he will get his material on a given date when the salesman knows perfectly well that delivery cannot be made on that date. We know of no better way of losing a customer than by giving him an impossible delivery date just to keep the competitor from getting the job. One of the big factors, in fact one of the factors we consider most important, is that element of integrity. Sound business is built by salesmen who have integrity, and it is not built by any other kind.

Summary

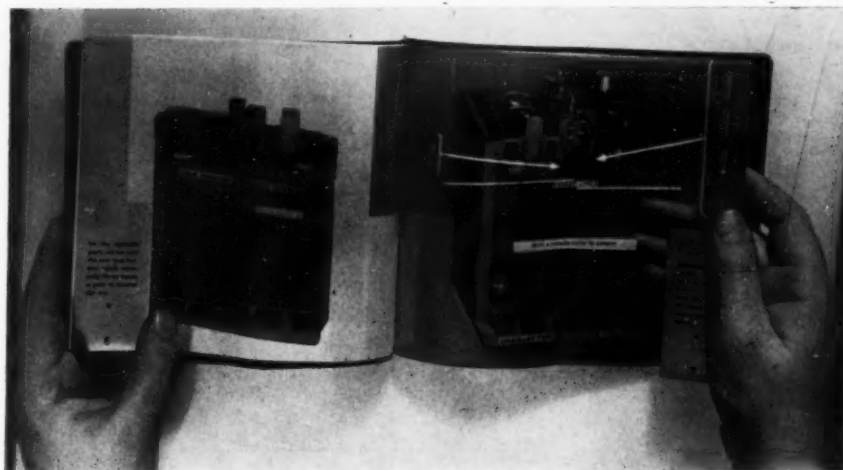
To summarize, our policy for training salesmen for our organization is this. First, we select our beginners—our raw material—from colleges, universities, and technical schools that have shown, because of their scholastic and other records, that they have brains and initiative. Then we teach them what of the printing business they can learn in five years, including planning, estimating, and operating, supplemented by the educational program, mentioned above, which, through the classroom, informs

them in practically every phase of the printing business as we know it. Then, as a rule, we do not put them out selling on their own, but rather let them work with a senior salesman who has made good and knows what

we expect of salesmen. Then after a year or two or three in this junior sales position, if a man develops as we think he should and shows himself to have the qualifications we look

(Continued on Page 81)

Prints Sales Catalogs on Acetate by Rotogravure



The Prest-O-Lite catalog. Note the transparent page.

COMMERCIAL catalogs and aids for salesmen are now being issued with sections printed on superimposed transparent acetate pages to show cut-away illustrations of products, Milprint, Inc., Milwaukee, has announced. "Trans-Vision," Milprint's trade name for printing on transparent sheets, provides a third-dimensional effect and the company describes it as "a dramatic and scientific method of visualizing structure or mechanical detail of any kind." A typical usage of "Trans-Vision" is to show an exterior view of a product, and then, by turning successive transparent pages, various layers of the product are illustrated, in full color, to show construction and inside working parts. On the reverse side of the page which is lifted can be shown the under side of the part of the product which is removed when the page is turned. The process has been used for catalogs by Prest-O-Lite Battery Co., and by "Walker of Conshohocken," among others, and for a book "The Human Ear, in Anatomical Transparencies," for the Sonotone Corp. The process was used during the war for graphically showing the working parts of guns, radar, aircraft controls and other

similar complex military equipment.


William D. Bain, manager of Trans-Vision Publications at Milprint, explained to *Modern Lithography* that the illustrations are printed in reverse on a five-color rotogravure press. "By printing in reverse the reproduction is beneath the surface of the transparent film, which intensifies the color and allows each illustration to have the sparkling brilliance of the cellulose acetate," he said. Lumarith .002 is used because of its dimensional stability during atmospheric changes. The printed transparent web is folded so that printed images with the same outlines fall back to back to register. The folded web is cut off at the proper position and the various pages are placed in proper register by hand. The completed Trans-Vision inserts are collated with paper portions and made into a finished booklet or book by ordinary binding methods.

"At Milprint, where we print in practically all known processes," Mr. Bain said, "our Litho Division often prints the paper portion of the Trans-Vision publication." The book on the human ear, mentioned above was one of the best examples of the work of the two processes, he said.

**INCREASE PRODUCTION
OVER
30%**

with the

NEW LAWSON DRILL-SLOTTER



CONSIDER THESE FACTS, then let your own tests prove the outstanding superiority of both the new Lawson Multiple Head Round Hole Drilling Machine and the Lawson Multiple Head Drill-Slotter.

(1) **Over 30% Greater Production** — With one simple operation, the Lawson Drilling Machine *drills*, and the Lawson Drill-Slotter *drills and slots*, two or more holes in a 2" lift of paper in about 2 seconds.

(2) **Easy to operate** and easy to set for required centers. The Drill-Slotter can also be used for drilling round holes only — changeover easily made.

(3) **Iron table is in fixed position.** Toe-tip treadle control brings the drills down to the work.

(4) **Heads are quickly adjustable** from front of machine. Spindles adjusted vertically while heads are in operation.

(5) **Chips automatically carried away** to removable waste box in *front* of machine.

(6) **Fluorescent floodlight** across front of machine, giving shadow-free illumination for setting heads and gauges.

(7) **Back gauge screw operated**... rides in a V-slot... assures squareness and is adjustable from front of machine.

(8) **Open frame** gives unlimited back depth.

(9) **Roller, ball or needle bearings** on all working parts.

Reasonably prompt deliveries can be made on Multiple Head Drill-Slotters, Multiple Head Round Hole Drilling Machines, and the Lawson "38" Paper Cutter. The Lawson "44" and Lawson "50" Paper Cutters will be in quantity production at an early date.

DETAILS AND SPECIFICATIONS

MULTIPLE HEAD ROUND HOLE DRILLING MACHINE. Code Name—*Duro*. Table: 36" wide, 34" front to back. Maximum distance between centers of heads 24". Minimum distance between centers of heads 1½". (Special heads for closer distance to order.) Back gauge moves back maximum 15". (Extra depth to order.) Size of motor 1½ Horsepower. Shipping Weight approximately 950 lbs.

MULTIPLE HEAD DRILL-SLOTTER. Code Name—*Sand*. Table: 36" wide, 34" front to back. Back gauge moves back maximum 15". (Extra depth to order.) Size of motor 2 Horsepower. Shipping Weight approximately 1050 lbs.

MAIN OFFICES AND SHOWROOMS

426 West 33rd Street, New York 1, N. Y.



NEW YORK • BOSTON • PHILADELPHIA

EXCLUSIVE DISTRIBUTORS

HARRY W. BRINTNALL CO., INC., Los Angeles, San Francisco, Seattle • A. E. HEINSOHN PRINTING MACHINERY, Denver, Col.
TURNER PRINTING MACHINERY, INC., Cleveland, Chicago, Detroit • SOUTHEASTERN PRINTING SUPPLY CO., Atlanta, Ga.
SEARS, LIMITED, Toronto, Montreal, Winnipeg, Vancouver

The New DILUTE CRONAK PROCESS

By Michael H. Bruno

Armour Research Foundation*

IN every test in the laboratory and in actual plant production, all other things being equal, properly treated Cronaked zinc plates have produced longer life and better prints with less trouble on the press than are generally obtained from untreated zinc plates. Why? The Cronak treatment stabilizes the surface of the zinc and protects it from the action of the many things which can attack it.

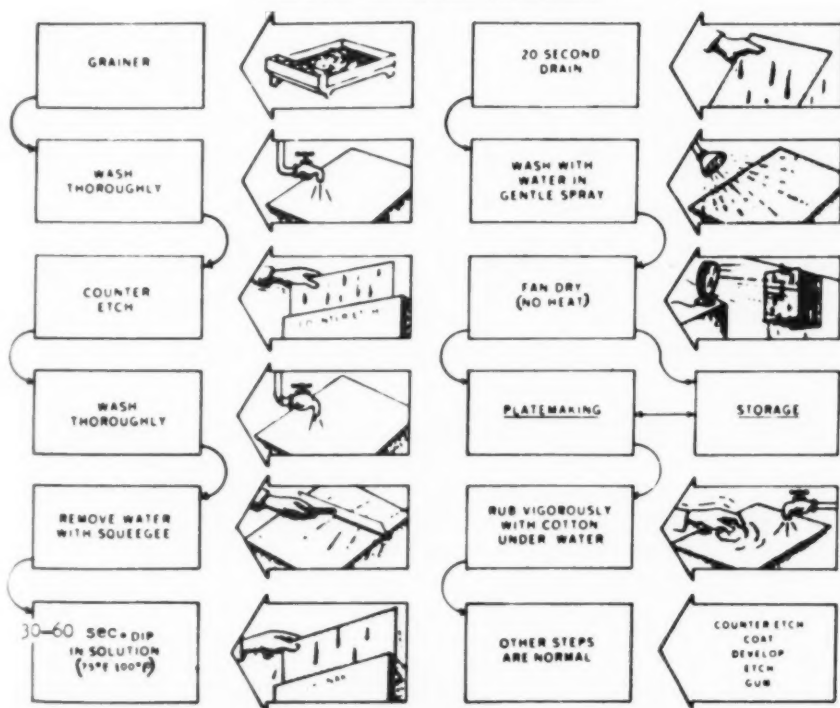
Zinc can be attacked by many things because it is a very active metal chemically. It is readily oxidized or corroded by the oxygen, moisture and carbon dioxide in the air to form oxides, suboxides, carbonates, and basic carbonates on the surface of the zinc. There is no question about oxidation when it has advanced to the

stage of white corrosion products, but the deceiving thing about oxidation, or corrosion, is that in its early stages the products that form are gray and almost the same in color as the metal itself so that even a trained eye has difficulty in recognizing them under a microscope.

The oxidation of zinc is like the rusting of iron. Once it starts it proceeds rapidly. The final corrosion products are loose, but where they form the metal is pitted, and oxidation pits cannot be desensitized so eventually they take ink on the press. Most lithographers will claim that they are not bothered by oxidation except in the hot humid summer months; and yet, science can prove that zinc oxidizes or corrodes whenever the relative humidity goes above 35%. So even air conditioning will not eliminate it completely.

*Excerpts from a new recording, which, with slide illustrations, will be available for litho club programs, through the National Association of Litho Clubs.

DILUTE CRONAK PROCESS



Corrosion isn't the only source of trouble with zinc. As we all know, or are beginning to realize, lithography is a chemical process and the chemicals used in the process can react with the zinc, as evidenced by the action of the counteretch on the plate before coating. The zinc can react with the bichromate in the coating solution, especially when the temperature and relative humidity are high, and this accounts for some of the difficulty in developing albumin plates in hot weather. The zinc can react with acidic substances used in the etch sometimes to such an extent that instead of the plate being desensitized it is actually counter-etched. And, on the press where a perfect chemical balance must be maintained between the plate, water, paper and ink, a slight variation in the condition, composition, or acidity of any one of these will upset this delicate balance and start a reaction with the zinc which impairs the printing quality of the plate and eventually destroys its useful life.

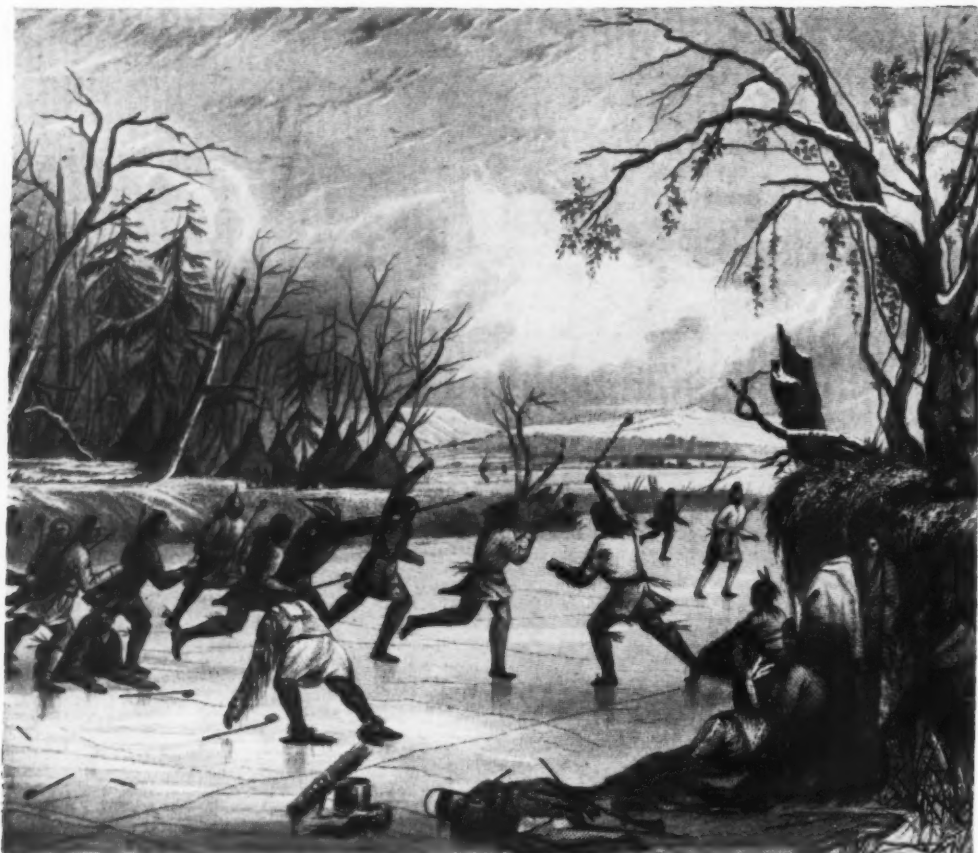
Zinc is certainly an active metal. Practically all of the troubles in lithographing from zinc can be traced to this chemical activity and while these troubles are aggravated by high temperatures and humidities they exist to a certain extent at normal atmospheric conditions. To improve lithographing from zinc, then, we must be able to control this chemical activity. One of the reasons why many in the industry prefer deep-etch plates is because they feel they print better than albumin plates. And, they print better because the hardened gum layer left on the plate after scrubbing provides a protection for the surface of the zinc so that it is not so sensitive to chemical action.

Cronak does the same thing, only much better. The Cronak treatment converts the surface of the zinc to an inert substance which does not corrode and has practically no chemical reactivity. Cronak treated plates have not corroded under the most severe atmospheric conditions.

But this is not the only advantage of Cronak. When properly treated,

(Continued on Page 79)

Number 16 in the Mohawk Series on the American Indian



Like most Indian pastimes, playing ball on the ice was a rough and rugged sport. In a close contest, it was teamwork that provided the margin of victory. . . . Teamwork counts in printing too. That's why

ARTÉMIS



Mohawk's fine felt finish paper plus good printing make an unbeatable combination for booklets, folders, announcements, greeting cards. In white and six soft colors, with a broad deckle, Artemis is made in text and cover weights.

LTF Endowment Passes \$1,000,000; \$70,000 for Research in 1947

By CHARLES W. FRAZIER

President, Lithographic Technical Foundation

ALL of the activities of the Lithographic Technical Foundation have been expanded somewhat since 1944 in an effort to bring them in line with the expanding needs, size and importance of the industry. This has been done by gradual enlargement of the budget to meet current operating needs (\$150,000 for 1947) while at the same time providing new facilities and manpower to carry on the expanded program.

The enlargement of the budget up to but not beyond the size required for taking care of all the actual needs naturally is limited by available current income. And any budget increase must not be achieved at the expense of the long stability of the institution by impairing in any way our principal as represented by the endowment. In fact, in our own interests we could well add to the endowment whenever the opportunity is presented to us individually, providing we are first contributing the maximum to annual operating costs through annual or sustaining memberships.

The budget for 1947 is based on *estimated* income from endowment \$35,000, annual memberships \$100,000, special gifts \$5,000, return on distribution of publications, \$10,000.

The most difficult job, it seems to me, will be to obtain \$25,000 additional new annual membership income as required to take care of replacements and necessary growth in annual operating income.

An unusual opportunity for increased income in 1947 lies in the direction of greater use, therefore

greater returns, from turnover of inventory of employee training texts, manuals and courses. This shows up plainly in the executive committee's statement which follows.

Both labor and management must agree that balanced production, employment, and profits are essential to sound business operation, job opportunity and security and these will be achieved as a result of developments of research to improve the process and more extensive use of employee training materials to help increase the skill of employees.

It follows also that more intensive efforts to increase the use and distribution of Foundation educational materials would be fully justified both from the standpoint of income and industry benefit.

The idea of the Foundation is sound. It has done and is doing a great deal of good work for the industry. The degree of its success depends on the amount and extent of support given to it by lithographers and suppliers. You can perform no greater service to the industry through its Foundation than taking the responsibility of getting the rest of the non member lithographers and suppliers in your area to become members before the annual meeting in June. Several lithographic centers are well over 90%. Now is the time.

Following is a report of the Executive Committee of the Lithographic Technical Foundation, released during March. E. H. Wadewitz, president of Western Printing & Lithographing Co., Racine, Wis., is chairman of the committee, and members are: Leonard H. Knopf, The Meyercord Co., Chicago;

Harry E. Brinkman, Cincinnati Lithographing Co., Cincinnati; R. R. Heywood, R. R. Heywood Co., New York; Thomas B. Sheridan, American Bank Stationery Co., Baltimore; and George E. Olmsted, Jr., S. D. Warren Co. Boston.

THE Executive Committee of the Lithographic Technical Foundation feels that the special attention of the membership should be directed to certain favorable phases of the Financial Report for the year ending December 31, 1946.

It is particularly a pleasure to announce that the total endowment funds of the Foundation at the end of 1946 had passed one million dollars.

We feel that special credit should be directed to the president of the Foundation, as well as to the members of the finance committee, who helped to administer the invested funds of the Foundation so that there was an income from investments of \$34,577.85, as well as a profit of \$23,360.27 on the sale of investments which accrues to the endowment fund.

New memberships on an annual dues basis were received during the year amounting to \$26,850.00, bringing total annual dues to \$90,155.67. When we consider that three years ago, the Foundation had no income whatever from annual dues, we must accept this as a notable achievement. It is hoped that annual dues paying members will increase in number each year for some time to come, as this is the form of continuing support which will permit the expansion

(Continued on Page 83)





Ladies OF THE LAKE...

as alike as the hard dots that give the picture life

Hard dots . . . clean and sharp . . . well-defined . . . perfectly gradated . . . these bring out the finest qualities of original copy . . . make the reproduction sparkle. That is why so many cameramen prefer Du Pont Photolith Film. They approve its hard dots, contrast, speed and wide latitude . . . its quick-drying, flat-lying, easy-scribing and etching characteristics. And they appreciate its convenient packaging. Try Photolith. Your dealer can supply you. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

In Canada: CANADIAN INDUSTRIES, Ltd.

DU PONT PHOTOLITH FILM



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

(Listen to "Cavalcade of America"—Monday evenings—NBC)



Handy "Dispenser Box"
is light-tight. Protects
film. Saves time.



ABOUT THE TRADE

Million Dollar St. Louis Plant

A 275,000 square foot tract, in the heart of the central industrial district, west of the Compton Avenue viaduct and north of Chouteau Avenue in St. Louis, was purchased by Von Hoffman Press, to build a \$1,000,000 plant. According to Bernard Von Hoffman, president of the corporation, the new plant will be one of the largest and most modern in the city. It will be windowless and complete with air conditioning and fluorescent lighting to provide consistent temperature and lighting. Construction will provide for additions over a period of five, ten and 20 years. The property will be fully serviced by the Missouri Pacific Railroad. The full 175,000 foot area will be located on one floor.

Sees Moderate Labor Laws

"Middle-of-the-road" legislation that will not take away any of labor's existing rights but will "give management a few additional rights which it needs at the present time" will be enacted by Congress at the present session, it was predicted by Senator Irving M. Ives (N. Y.) in a speech before the New York Employing Printers Association at the Hotel Pennsylvania, March 26. Speaking before approximately 800 employing printers at the association's first general meeting of 1947, Senator Ives stated that in his opinion the closed shop would not be outlawed, but that legislation would be enacted to "improve the closed shop situation so the chief criticisms will largely be removed."

Meehan-Tooker Adds Floor

An additional floor, at 160 Varick St., totaling 15,000 square feet of floor space, was taken over recently by Meehan-Tooker Co., Inc., New York lithographers. The floor will approximately double the space occu-

piated by the firm. New equipment being installed during March included two two-color 41 x 54" offset presses and 72" cutting equipment.

Canary Succeeds Zeitz at Chicago

George Canary became the new president of Chicago Local No. 4, Amalgamated Lithographers of America, as a result of the election held last month. He succeeds Fred Zeitz, who had resigned after 21 years as head of the Amalgamated's second largest local, with approximately 3,000 members. John Miller was re-elected vice-president of the Chicago organization while Harry Spohnholtz, formerly with Edwards & Deutsch Lithographing Co., was elected financial and organization secretary, the post which the new president, Mr. Canary has held for the past seven years. Thomas Kennedy of Caspers Tin Plate Co., was chosen secretary-treasurer to fill the vacancy caused by the resignation of the previous incumbent, Edward Swiontek, when he entered business for himself.

Runyan Joins Association Staff

O. H. (Doc) Runyan, has been added to the staff of the Graphic Arts Association of Illinois, to have charge of membership and legislative relations. Mr. Runyan was with Bradner Smith & Co., for 36 years. During the sessions of the Illinois legislature he will spend much of his time at the state capital, where he will work with the Association's legislative committee and others interested in proposed legislation affecting the printing industry throughout the state.

For years Mr. Runyan has worked on paper problems and in addition to his legislative assignment he will also develop an advisory service in this field as a new feature of the Association's program.

Oppose Postal Increases

Adoption of some of the increased postage rate schedules now under consideration would impose severe hardship on many medium-size and small business firms, and in at least one classification would decrease rather than increase postal revenue, Edward N. Mayer, Jr., president of the Direct Mail Advertising Association, asserted March 18 before a hearing of the Senate Committee on Civil Service and Post Office.

Speaking for more than 1300 users of direct mail advertising, and offering in evidence an imposing batch of letters and telegrams, Mr. Mayer told the committee his group is "heartily in favor of fair and equitable postal rates for all users of the mails, if those rates are based on a logical businesslike cost ascertainment system." He pointed out, however, that "we do not believe the present system of cost ascertainment, on which the Post Office Department has based its proposals is above reproach."

Mr. Mayer centered his major attack on two points in the proposed new rate schedules: 1) The suggested third-class minimum of 1½ cents per piece for separately addressed, identical pieces of circulars and other miscellaneous printed matter and merchandise; and 2) the suggested increase for postal and private mailing cards from one to two cents.

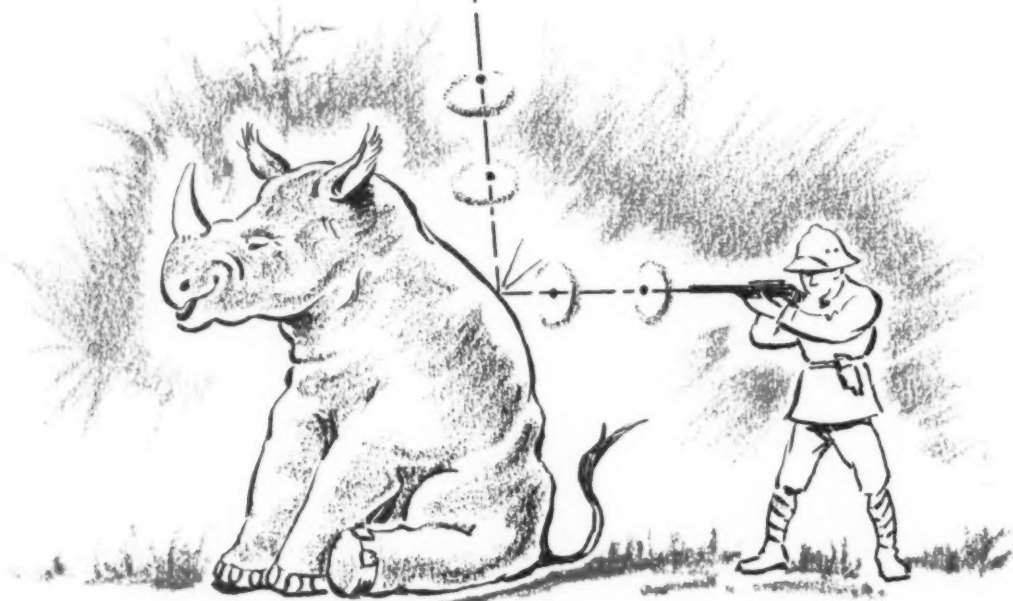
Mr. Mayer is head of James Gray, Inc., New York lithographers.

Craftsmen to Meet in Mass.

The spring conference of Craftsmen's club in New England will be held April 26 at the Roger Smith Hotel, Holyoke, Mass., when the Connecticut Valley Club of Printing House Craftsmen will act as host. Plans include a panel of experts for an educational session, and other events.

Tufhide

Metal Litho Inks



Any safari guide will tell you that you can't hunt big game with a pop gun. Use the right equipment and you get results. In the metal decorating field, the right inks are TUFHIDE for they provide a brilliant, colorful, tough, flexible finish. TUFHIDE works right on the press, too, we're told by satisfied metal decorators and they like the remarkable resistance of TUFHIDE to corrosion and processing. In short, TUFHIDE satisfies on every count, so give it a trial on your next run.

TUFHIDE Metal Litho Inks

- ... Flexible
- ... Process Proof
- ... Fast Drying
- ... Hard Drying
- ... Easy Running
- ... Allows Wet Varnishing

Sinclair and Valentine Co.

Main Office and Factory: 611 West 129th Street, New York 27, N.Y.

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Baltimore Boston Chicago Dallas Detroit Jacksonville Kansas City Manila Miami New Haven Philadelphia Seattle

S E R V I C E F R O M C O A S T T O C O A S T

Crocker-Union Plans To Build Plant in San Bruno

CROCKER-UNION, which is the manufacturing end of the H. S. Crocker Company, San Francisco, having outgrown its present plant in that city, is building a new million-dollar lithographing plant in San Bruno a few miles up the San Francisco Peninsula. The choice of location followed a thorough consultation by president S. S. Kauffman with personnel of the Crocker-Union lithograph plant and 95% by actual vote were found to be eager to go to work outside of the city limits.

Construction is starting on the first portion of the project, amounting to a \$240,000 outlay. It will consist of a concrete floor and one story building of about 130,000 to 150,000 square feet, and, when completed will house all of the San Francisco manufacturing operations now at 735 Harrison Street in that city. New equipment to go in, some at the time of the first move in October or November, the balance later, will include several new high speed offset presses, a web gravure press, a web offset press, additional printing cylinders and other printing equipment, and new camera facilities.

Starting in the late Fall, the move

out of San Francisco will take about six months and at the end of that time the present plant will be closed. The new Crocker-Union operations, when full installations are in, will double the present plant capacity and considerably broaden its field. Personnel also will be approximately doubled.

One of the interesting features of the new plant will be its twenty-four-hour controlled lighting. Windowless, all lighting will be "artificial daylight" of constant intensity throughout the working periods.

Crocker-Union is the 28-year-old manufacturing subsidiary of H. S. Crocker Co., the latter name designating the retail end of the organization. Most of the Crocker-Union lithograph work is in the label field, and in the sphere of art color work and high grade reproductions. The bulk of its business is for out-of-town clients, so that the location of the plant is immaterial from that point of view. Traffic operations in and out of the plant will be modernized and expedited as a result of the move away from the present congested area, plant executives say.

LNA Convention in June to Deal With Current Problems

THE annual convention of the Lithographers National Association, scheduled to be held at Saranac Inn, Saranac Lake, N. Y., June 3-6, will have a program devoted to current industry problems including labor, legislation, paper, equipment. Business sessions will be held the first three days. The Bank Stationers dinner will be the evening of Wednesday, June 4, and the LNA annual banquet will be Thursday. The annual golf tournament is planned for all day Friday, the final day.

LNA directors will meet June 1 and 2, and the annual meeting of the Lithographic Technical Foundation will also be held during the convention.

Detailed announcement of the LNA program will not be made until

shortly before the convention, an LNA spokesman said early in April.

LTF To Elect Six Directors

Six directors who are to serve three year terms are to be elected at the annual meeting of the Lithographic Technical Foundation, June 3, Saranac Lake, N. Y., William H. Walters, secretary, announced. The new directors are to fill the vacancies caused by the expiration of the terms of R. R. Heywood, R. R. Heywood Co., New York; Rudolph Mathesius, Newman-Rudolph Co., Chicago; W. H. Merten, Strobridge Lithographing Co., Cincinnati; Milton P. Thwaite, Dennison & Sons, Long Island City, N. Y.; E. H. Wade-witz, Western Printing & Litho-

graphing Co., Racine, Wis.; and Carl R. Schmidt, Schmidt Lithographing Co., San Francisco.

The meeting will coincide with the convention of the Lithographers National Association.

Uarco Buys Conn. Plant

Acquisition of a new plant at Deep River, Connecticut, by Uarco Incorporated, manufacturers of continuous business forms and systems, was announced March 4 by Walter R. Barker, president. The additional plant was found necessary to handle the growing volume of Uarco sales in the eastern states and is part of the firm's expansion plans projected for 1947, Mr. Barker said. Uarco now operates plants in Chicago, Cleveland and Oakland.

With the exception of manifold products which are made only in Cleveland, the Deep River plant will be able to produce all types of business forms now manufactured by the company. The building is a modern, four-story structure. It is being furnished with the latest type of equipment used in the production of business forms and it is expected that remodeling and installation work will be completed in time to permit operations beginning in July. Approximately 200 employees will staff the plant when operating at full capacity.

Texas Firm Leases Building

A two-story reinforced concrete building at the southwest corner of Rusk and LaBranch Streets, Houston, Texas, was recently leased for 20 years by Standard Printing & Lithographing Co., Martin G. Tucker, general manager of the company announced. The building provides 32,000 square feet of floor space and will allow the company to double its capacity. New equipment, totalling \$100,000, and including offset presses, is planned. The company, founded in 1890, has been located at 1207 Capitol for the last 28 years.

Henry Loshelder Dies

Henry Loshelder, 79, a Pittsburgh lithographer for 55 years, died March 11.

Selling Ahead for Suppliers

Suppliers serving the printing industry are going to find that business will be good during most of 1947, Edward G. Williams, president of American Type Founders predicted in an address before the Printers Suppliers' Guild of Chicago March 7. Before the year is over, however, he declared, this situation will begin to change and suppliers will have to do some real selling. Almost 100 suppliers and other representatives of Chicago's graphic arts industry, attended the dinner at the Bismarck Hotel. It was the largest turnout for a guild meeting in several years.

Much of Mr. Williams' talk was devoted to a report on what A.T.F. and the industry as a whole have in store for the printer and lithographer and what can be looked for in the next year.

Complaints are being heard, he said, about the high prices of printing equipment. Using a series of graphs and charts, he pointed out that with 1941 as a base, costs, as of February, 1947, have increased 72 percent, while selling prices have increased just 60 percent. Labor costs between 1941 and February, 1947, he showed, have risen 61 per cent; overhead manufacturing costs 60 percent; and materials costs 88 percent, while selling prices, which in August of last year stood at 30 percent above the 1941 base, have in the past half year risen sharply to 60 percent above the base figure.

Grey iron at 6.8 cents a lb. in 1941, now sells at 16 cents, or 235 percent above the base and steel, at 4.5 cents a lb. in 1941, is now 7.7 cents, or up 71 percent, he related. In another chart, he demonstrated that after World War I price increases on printing equipment were very much higher than they are at present.

Changes at Rand McNally

Rand McNally & Co., Chicago, recently announced a reorganization whereby two former separate units, the trade book and trade map departments, have been merged into a trade publishing division. Heading

the new department is Bennett B. Harvey, with the company 21 years, who was elected a vice president January 1st. Assisting him will be Jas. D. Landes, former assistant manager of the trade book division, and Ord E. Anderson, former head of the dealer map department.

Joins Willard Press Mfr.



Owen E. Adams (above), has been appointed sales promotion manager, Printing Machinery Division, Electric Boat Co., manufacturers of Willard offset presses, Stuart E. Arnett, sales manager announced March 21. Mr. Adams was formerly advertising manager and salesman in the Allentown, Bethlehem, Easton area of Pennsylvania for Bensing Bros. & Deeney Co., Philadelphia. He started with that company in 1938 and has since worked in various departments of their organization studying ink manufacture and familiarizing himself with the graphic arts industry. During the war, he served overseas with the U. S. Army Air Forces. Mr. Adams is an active member of the Lehigh Valley Craftsmen's Club.

10 of "50 Books" Offset

Of the "50 Books of the Year" recently selected from among 775 entries, ten were produced by offset lithography, according to a compilation of *Bookbinding and Book Production*. The annual selection and exhibit is sponsored by the American Institute of Graphic Arts.

Stevens Speaks at Phila.

William J. Stevens, secretary of the National Association of Photo-Lithographers and president of the National Association of Litho Clubs, addressed students of the Printing Industry of Philadelphia veteran training program, March 19 and 20. His subject was lithographic research.

Form New Chicago Firm

Lawrence Lithographing Co. opened for business at 60-62 W. Superior St., Chicago, April 1, with Arthur Carlston as president, Donald Mane, secretary, and Edward Swiontek, treasurer. All were formerly associated with Advance Litho Co., Chicago, and Mr. Swiontek was for 21 years an official of Chicago Local No. 4, A.L.A.

One floor and basement with 8,000 sq. ft. of space will be occupied by the new company at the start, Mr. Swiontek said. One 2-color Harris 41 x 54 press was installed during March with other necessary equipment and more will be added as available, he stated. A general line of lithographed products will be promoted, he said.

Sun Chemical Has Best Year

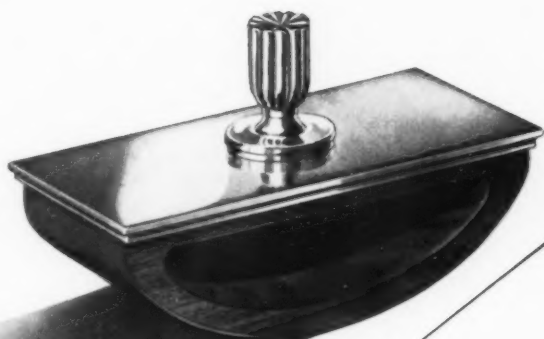
Sales and profits of Sun Chemical Corporation in 1946 were the highest in its history, according to the company's annual report released March 14. Consolidated net sales for the year ended December 31 were \$29,045,533, compared with \$17,546,942 in 1945, and net profit, after all charges, amounted to \$1,464,706, equal to \$1.15 per share on the 1,131,283 outstanding shares of common stock against \$770,441 or 71 cents per share on an average of 861,783 shares of common stock outstanding during the preceding year.

Godfrey Joins Wms. & Heintz

David Godfrey, formerly Major Godfrey, purchasing officer at Army Map Service, Washington, recently joined Williams & Heintz Co., Washington lithographers, as sales manager, the company announced. Mr. Godfrey was with Fuchs & Lang Div., Sun Chemical Corp., following his army discharge.

Conn. Firm Incorporates

Fairfield Lithograph Corp., 20 Bridge St., Greenwich, Conn., was incorporated recently. John M. Smith is president; Mildred L. Collins, vice-president; Fred Collins, treasurer; and Dorothy L. Smith, secretary.



DESK BLOTTER FROM GEORG JENSEN, INC.
BY SIGVARD BERNADOTTE



LETTERHEAD BY CORRECT BOND

Excellence proclaims itself—and so lends its own distinction
to those privileged to enjoy it. Users of CORRECT BOND know this well.
Let us—through your printer—urge that you, too, imbue *your* letterhead
with the prestige of this fine, rag-content bond.

Correct Bond

Wherever the printed word must truly represent you

HOWARD PAPER MILLS, Inc. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

Cōmōlith

the new type of litho ink . . .

Cōmōlith will do these two things in your pressroom:

1. it will work better on the press.

Cōmōlith has been scientifically formulated for exceptional plate and press life . . . to have high resistance to dispersion in water and to retard skinning to an unusual degree. It doesn't require pampering. Just ink up the press and let her roll.

2. it will run sharp for miles and miles.

Put Cōmōlith to the test on your finest halftone work. Look at the density of the solids . . . the sharp, clear middletones and the clean highlights. You'll agree that this is ink performance at its best.



WHEN THIS LABEL IS ON THE
CAN . . . YOU DON'T GAMBLE



C. O. MONK, INC., 1621 GUILFORD AVE., BALTIMORE 2, MD.

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Chicago Design Awards

By H. H. SLAWSON

THE 20th annual exhibition of "Design in Chicago Printing," which was opened in the Chicago Art Institute's galleries March 15, brought together the largest display of Chicago commercial art in the history of the Society of Typographic Arts, sponsors of the affair. President of the society is Joseph J. Skach of Esquire, Inc., formerly associated with various Chicago lithographing companies.

Held annually since 1928, the Chicago show has grown steadily in scope and importance. This year 657 entries were received in eight categories: books, booklets, announcements, stationery, direct mail, complete newspaper and magazine advertisements and packages.

From these a panel of three judges selected 181 to hang in the exhibition and out of these 181 another 15 were selected to receive the Society's "Certificate of Award." Members of the jury were John Willmarth, art director, Earle Ludgin Co.; Rainey Bennett, artist, and Albert Kner, director of the design laboratory, Container Corp. of America. Awards were presented to winners by Gaylord Donnelley, executive vice president of R. R. Donnelley & Sons Co., at a dinner meeting in the Art Institute, March 14. The show was scheduled to continue at the Institute until April 30.

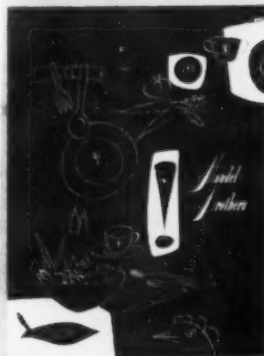
Artists credited with design of 14 of the winners included C. Prentiss Smith, Clarice Hamill, Susanne Suba, Paul Rand, Douglas Lang, Francis Foley, Morton Goldsholl, Carl Jacoby, Jack Beck, Bert Ray, John Averill, Kay Griffen and Harry Dearling. Designer of one winner was not identified.

Emphasis in the exhibition was placed on design and the part played by the printing process employed received only incidental attention. Among lithographers who had part in production of the 15 certificate winners, however, were R. R.

Progress in Mail Order Printing, a booklet and invitation produced by and for R. R. Donnelley & Sons Co., was a certificate winner. Designer—Douglas Lang.



Left—Menu cover for Mandel Bros., and right—booklet produced for Container Corp. of America. Designer—Morton Goldscholl.



Book, *Mystery of Carmen the Cow*, produced for Container Corp. of America. Produced by Rand-McNally & Co. Designer—Susanne Suba.



Cosmetic package, produced by Manz Corp. for Allen B. Wisley Co. Designer—Harry Dearling.



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Donnelly & Sons Co., Rand McNally & Co., the Manz Corp., and John Dickinson Schneider. Donnelly's produced three of the 15 winners.

In the catalog descriptions of the 181 pieces hung for the show were the names of the following lithographers: Arandell Lithographing Co., Excello Press, Inc., D. F. Keller & Co., Magill-Weinsheimer Co., I. S. Berlin Printing & Lithographing Co., Schoenwald Printing & Lithographing Co., Photopress, Inc., Advance Lithographing Co., Peerless Offset Co., Burns Lithographing Co., Western Playing Card Co., and the Veritone Co. The latter also lithographed the 16-page catalog of the show. Mentioned also were Chicago Lithoplate Graining Co., Process Color Plate Co., and the Lithocraft Studio, the latter a St. Louis, Mo., concern.

Represented in the display was the Phoenix Metal Cap Co., with the April, 1946, issue of its house organ, *Phoenix Flame*, and a book, "Anthology of the Phoenix Flame," for both of which Harry Higdon, the editor, was designer. American Can Co., and Cans, Inc., also placed among the 181 pieces with examples of their package designs.

Wichita Conference is May 8-10

The Southwestern Graphic Arts Conference, planned around the theme "Forging Tomorrow's Markets," is planned for May 8, 9, and 10 at Wichita, Kan., at Hotel Lassen. The conference is jointly sponsored by the Printing Industry of Wichita and the Tri-States Printers Association. Speakers include Arthur A. Horrocks, counsel of the Public Relations Department, Goodyear Tire & Rubber Co., Clyde K. Murphy, Blackwell-Wielandy Co., St. Louis; and Rev. Leo C. Brown, director of the Labor School and director of the St. Louis University Institute of Social Sciences.

The conference is to open May 8 with a golf tournament, followed by an informal get-together. A banquet is planned for the following evening and a luncheon Saturday, the final day. Technical clinics covering many

graphic arts topics are planned for Saturday afternoon, and W. H. Griffin, president of the International Association of Printing House Craftsmen, will assist.

New Stecher-Traung President



Charles W. Weis, Jr. (above) was elected president of Stecher-Traung Lithograph Corp., Rochester and San Francisco, during March. Mr. Weis succeeds L. H. Jackson, who became chairman of the board. Louis Traung, former board chairman, became honorary chairman. Hal W. Johnston, was named executive vice-president and director of sales. Other vice-presidents are Kendall B. Castle, H. T. Gardner, Frederick W. Van Bergh, and Ralph J. Wrenn. Kenneth C. Townson is secretary; Harold E. Rowles, treasurer, and Avery P. Duffin, assistant secretary.

The new president is a graduate of Sheffield Scientific School, Yale University (1917) and served in the Naval Air Service in World War I. He entered the employ of Stecher Lithographic Co. in 1919 and remained until December, 1925. He joined Smith, Graham and Rockwell, members of the New York Stock Exchange and became a partner in 1928. He was elected a director of Stecher Lithographic Co. in 1931, but remained as a partner of the brokerage firm until 1937. In 1938 he again joined the lithographing company, whose name had been changed to the present form, as vice-president. In 1944 the office of treasurer was added to his responsibility. In addition, he is treasurer and director of the Rochester Carting Co. and the Rochester Storage Warehouses, and has served these firms in various offices since 1934. He is also a trustee of the Genesee Hospital. Mr. Weis is married and has three children.

N. J. Firm Moves

Detroit Press, Inc., lithographers and printers, recently moved its plant and offices and is now operating at 420 Grand Avenue, Englewood, N. J.

ATF Active on Coast

Open house at the Los Angeles branch of American Type Founders Sales Corp., was scheduled to be held April 9, 10 and 11, and several hundred graphic arts executives were invited to attend to see an exhibit of new ATF equipment. Orsen H. Udall is manager of the branch which is located at 470 East Third Street.

Other ATF activities on the coast during April were to include talks by ATF men and visits to plants. On April 9 The Los Angeles Club of Printing House Craftsmen was to visit the Los Angeles branch. On April 11, Robert B. Huddleston, ATF advertising manager was to address the Los Angeles Graphic Arts Association on "The Outlook for Printing Craft Equipment." On April 17 the San Francisco Craftsmen's Club was to visit the ATF branch in that city, where H. F. Farnsworth is branch manager. On the following night the Craftsmen in Portland, Oregon, were to visit the ATF branch in that city, where Dick Hardy is the ATF representative. The Seattle club was to visit the ATF branch in that city on April 23. Willis C. Johnston manages both the Seattle and Portland branches.

Charges Labor Pirating

The University of California Press recently was charged with "pirating" skilled craftsmen from the commercial printing trade by offering higher pay and bonuses. The charges were made by the Employing Printers Association of San Francisco. The state assembly was called upon to investigate the scales paid by the state-operated tax-supported press.

Nat'l. Photocolor Elects Wareham

Caryl P. Haskins, president of National Photocolor Corporation, New York, has announced the election of Ralph E. Wareham as a vice-president and director. Formerly with General Electric Company, Mr. Wareham joined National Photocolor in September, 1945, as manager of new products. The corporation manufactures color cameras and accessories and has its headquarters at 305 East 43rd Street, New York.

NOW FOR THE FIRST TIME!

camera men all over the U. S. get

- **Pin Point Shadow Detail**
- **Uniform Opacity in all dots**
- **More Negatives per gallon of developer**



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PREMIUM GRAPH-O-LITH DEVELOPER*

**FOR LINE AND HALFTONE NEGATIVES ON
PROCESS FILM, STRIPPING FILM AND PAPER**

More and more camera men in large and small shops throughout the nation, now get better reproduction qualities in plates made from negatives processed with Hunt's **PREMIUM GRAPH-O-LITH DEVELOPER**. The superior working features of this new formula have been shop-tested and proved better, to give your negatives these extra advantages and quality features—

*No printing through dots and lines
Uniform developing properties, balanced formula throughout its life
Halation and irradiation minimized
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HUNT'S new formula **PREMIUM GRAPH-O-LITH DEVELOPER** is available in cartons of 24-1 gallon size cans, 6-5 gallon size cans, and in 50 gallon size drums. Order from nearest **HUNT** branch, prompt deliveries and freshness assured. Our Technical Service can help solve your problem.

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Twelve Join Craftsmen

Some 12 representatives of Chicago litho firms and litho supply houses were included in a class of 23 new members recently initiated into the Chicago Club of Printing House Craftsmen. The list includes Leo Bauer, assistant superintendent, American Coating Mills; Edward T. Coopat, western sales manager, Champlain Co., Inc.; Louis E. Emmons, foreman, plate department, Offset Fine Arts; Lester M. Francis, foreman offset plate department, Workman Mfg. Co.; Chas. D. Kayser, Jr., sales research, Miehle Printing Press & Mfg. Co.; Joseph T. McDonald, special representative, National Lead Co.; John R. Mueller, manager of mill department, Midland Paper Co.; O. T. Muggenburg, foreman litho plate department, Weber Costello Co.; Arthur E. Peckman, manager, Dexter Folder Co.; James F. Pince, bindery foreman, Uniform Printing & Supply Co.; Leonard M. Tomasello, printing plant superintendent, Chicago Printing Co.; Carl E. White, estimator and production assistant, The Inland Press, Inc.

Kehoe & Lau Buy Building

Kehoe & Lau, Chicago's firm of feminine lithographers, has marked the 25th anniversary of its founding by purchase of a three-story and basement building at 2329 Clybourn Ave., that city. The company is expected to have the business transferred from its former quarters at 527 S. Wells St., by May 1. The new property provides the company with 15,000 sq. ft. of space or some three times that at the old location. Two new Harris presses have been ordered, one of which, a single-color, is expected to be installed about June 1. Further expansion of facilities depends on when present tenants can relinquish parts of the two upper stories, Miss Jessie Kehoe stated.

A remodeling program, which includes a new glass brick front, reinforcement of floors, redecorating and other details was completed in March. Purchase of the building represents another step in the steady progress of this Chicago concern, which was launched as a business

letter service a quarter of a century ago by Miss Kehoe and her sister, Mrs. Mildred K. Lau.

Heads ATF Domestic Sales



Robert G. Marquardt (above) has been appointed vice-president in charge of domestic sales of American Type Founders Sales Corp., Edward G. Williams, president, announced late in March. C. D. Proctor, formerly holding the post, who has been on leave of absence for eight months, becomes sales promotion manager. Mr. Marquardt joined ATF in 1934 and became Cincinnati branch manager in 1943. He was formerly connected with a Chicago publishing firm and a Cleveland printing company. E. A. Damon, who has been in charge of ATF's type merchandising and miscellaneous machinery sales at Elizabeth, N.J., has been appointed assistant manager of domestic sales. Mr. Marquardt also announced the appointment of Louis A. Croplis, former assistant foreign sales manager, as manager of the Cincinnati branch of ATF. Alfred Heydenreich has been appointed to the post vacated by Mr. Croplis. Louis E. Pleninger is vice-president in charge of foreign sales.

Lou Beck Joins Baldwin

Lou Beck, who has been in the paper field for 22 years, recently joined Baldwin Paper Co., New York.

Stern Appoints Littlefield

Ralph D. Littlefield (left) has been appointed plant superintendent of Edward Stern & Co., Philadelphia combination plant, it was announced in March by Joseph F. Matlack (right) plant manager. Previously foreman of Stern's Optak pressroom, and recently superintendent of the Optak Department, Mr. Littlefield has been with the firm



for 20 years. He is a member of the Philadelphia Craftsmen and the Litho Club.

Howard Paper Elects Legge

Harry A. Legge, was elected president of Howard Paper Mills, Inc., and a number of other officers were named and directors re-elected at the company's annual meeting held in Dayton, Ohio, March 10. Other officers include: W. B. Zimmerman, executive vice-president; Charles F. Goodenough, vice-president; E. P. Geohehan, vice-president; E. H. Hoffman, treasurer; H. W. Santen, assistant treasurer; Joseph A. Cobey, secretary; and K. C. Kochler, assistant secretary and controller. The officers all have been associated with the various divisions of the company for many years. The demand for the company's products still exceeds the supply and indications are that production will continue at maximum capacity, it was said.

Interchemical Appoints Two

J. R. Esposito, formerly president of the Finishes Division of Interchemical Corp., and of the former Ault & Wiborg Corp., since 1931, has been elected a vice-president of Interchemical. J. G. Morris, vice-president and general manager of the Ault & Wiborg Corp. and the Finishes Division, succeeds Mr. Esposito as president of the Finishes Division.

Joins Uniform Graining

B. H. (Barney) Axelrad has become a partner in the Uniform Graining Corp., Chicago, Walter J. Schwartz, president, has announced. Mr. Axelrad was with Fuchs & Lang Div., for 28 years and managed the F & L Chicago office.



Baldwin Brevities

By SAM HIMMELL

HEADLINES — "At A Glance"

.... **Paper Industry** in the U. S. is a \$3,000,000,000.00 enterprise, employs nearly 500,000 people, and is instrumental in employing many millions more **Paper Production** for '47 so far, 'way ahead of similar period '46 5,276,953 tons **Newsprint** in '46, is North America's new-record-high. **Canada** produced 4,143,392 tons U. S., 770,890 tons **Newfoundland**, 362,671 tons **Publishers** fear price run-up of **Spot News** might bring increase in present contract price **First Mexican Mill** to produce newsprint is in operation **Lumber Crop** in '46, was 32,000,000,000 feet, will be more in '47, much more **Lumber "waste"** makes many new products, also animal feed. **Rotted Wood** produces "rock-like" material.

.... **Store Sales Slide**, as more goods get aboard 1947 will be year of transition from seller's to buyer's market. After re-adjustment there'll be several good years of business **Post-War Recession** is on, but not yet for the big, basic, heavy industries **Production** gains, **Prices** drop, **ageless law** of supply and demand operating **Competition's** back in the **Radio Field** "not dog eat dog yet"; extending to other lines **Price weaknesses** of many items will continue to drop 5% to 10%, foodstuffs will weaken more because of another surplus crop. **Citrus growers** not getting their cost **American Fishing Industry** affected by great increase in imports of fish from the **Pacific**, **Latin America** and **Canada** **Low Priced Swiss Watches** are flooding the market, and "Say It With Flowers" is gettin' whispers; public less bent on parting with cash, even for love.

.... **Celebrities Off Parade**—**Socrates**, **The Philosopher Who Belongs to the Ages**, was born 470 years before Christ. He was built like a gorilla, with big google eyes, a bald head and a snub nose. To avoid mistakes of the young, he did not marry until he was forty; waited for the girl of his dreams, "lovely considerate and sweet-tempered Xantippe." His apparel was simple, one suit, a pair of shoes he never wore, and 'nary a hat. His world was the "World of Thought." On the street corner of his beloved Athens, he would frankly and fearlessly expound his doctrines—"Know Thyself," he said. "Character is a matter of Growth," and impressed on the people to think for themselves; imprinted on their minds "that there was no profit where no pleasure is taken, and to participate in all good things in moderation," that "there was no sex in intellect," and vice-versa. Xantippe, his wife would sometimes gently elbow her way through the crowd where her husband was preaching, tear off his robe and lead him home by the ear. If she was perturbed over some-

thing or other, she'd simply upset the table, dishes and all in his lap. These things did not startle or ruffle Socrates, he took it all in with a "wink"; no different than most modern geniuses, "smart downtown," but at home "nix."

.... **State of the Union**—What this country needs is more 5c cigars. Before the War 90% of all cigars sold for a nickel, or less. Now 62% sell for more than 8c each **Some Cities and Towns** buying up **Utilities**, plan to build hotels and garages **Free Enterprise** has given to the **United States** with only 7% of the world's population—65% of the world's telephones—80% of the world's automobiles—85% of all the radios, and 95% of all the bathtubs on this planet. Let's better leave "well enough alone" **Speedy Philly** folks suddenly awakened with a 1% local **Income Tax**, to keep the town in the black, and then lulled to sleep again with an upped 10c fare; but **New York's** clean —laundries did over \$125,000,000.00 in '46.

.... **Phil A. Howard**, **Publisher**, writes in his **American Paper Merchant**—"Our compliments to fellow editor Sam Himmell, who as column director of "Baldwin Brevities" condenses more spot news bearing on paper and printing per agate line than **Walter Winchell** does per minute of radio time. Here's a recent "think-o-gram" he propounded—"There is no business like the printing business, but higher costs may force printing into the luxury class, and then a decline."

.... **Whispered Whispers** around-the-town that ghost-writer's writin' my column totally untrue, but thanks for the compliment. **Fran' Bacon** was supposed to have written **Bill Shakespeare's** stuff, and **George Washington Lee**, a little Negro genius writes all of **Irving Berlin's** songs; the good ones. If I had a ghost-writer, I'm sure my column would be much better. **Frank Smith** sez "much worse," which means "it's badly enuf." The only credit that's due goes to my wife who gave me the "nod" to go ahead, and she gets the orchids And orchids to you, too, for making it all possible.

.... **Lots of Printers are Winning With Baldwin**, and **Baldwin's Winning With Lots of Printers**.

.... **Win With Baldwin**.

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"BALDWIN SELLS" complete lines of Cantine, Oxford, Kimberly-Clark, International, Howard, Maxwell, Falulah, Fitchburg, Ecusta, L. L. Brown, McLaurin-Jones, Chemical, Crocker-McElwain, Riegel, Peninsular, Franklin, U. S. Envelope, Mohawk, Fraser, Albermarle, Wrenn, Allied, Aetna and Springfield.

(Advertisement)



N. J. Leigh

L. J. Engel

A. Hailpam

Einson-Freeman Co. Elects

N. J. Leigh, who has served as president of Einson-Freeman Co., Inc., Long Island City, N.Y., for 12 years was elected chairman of the board at the firm's annual meeting recently. L. J. Engel, executive vice-president for 12 years, succeeds to the presidency. A.

Hailpam, for 13 years vice-president, became executive vice-president, and William H. Scoble, vice-president for 10 years, was added to the directorate. Alphonse Schmitz was elected vice-president in charge of production, and Helen Gorin, was re-elected secretary and treasurer.

51 Attend GATAE Meeting

Fifty-one secretaries representing Graphic Arts Trade Associations, members of the Graphic Arts Trade Association Executives, attended a two-day session on March 28, and 29, Hotel Commodore, New York, to consider problems of mutual interest. Walter E. Soderstrom, president of the GATAE, presided at the sessions. He explained that the group is an independent association affiliated with no particular trade association, established for the purpose of exchanging among the secretaries experience and future planning.

Oscar Whitehouse, Industrial Labor Relations Counsel of P.I.A., delivered an address on letterpress labor relations throughout the country. He expressed the opinion that labor had made great gains, that it was difficult to understand how labor cost could go much higher.

J. A. Kromberg, C.P.A., New York, addressed the group on the need for uniform accounting and cost finding. He said, "there is very real evidence that buyers are becoming cost-conscious. They are shopping around and, therefore, printers and lithographers must know their costs if they are to compete on a sound basis."

Dr. Benjamin M. Werne, Labor Relations Counsel to the Book Manufacturers' Institute, delivered an address on collective bargaining in the graphic arts.

Daniel Arvan, counsel to the Metropolitan Lithographers Association of New York, reviewed, for the benefit of the group, recent labor negotiations between the Amalgamated Lithographers of America, and the Metropolitan Lithographers Association of New York.

Saturday morning was given over to a round-table discussion, with the secretaries present presenting problems on veteran training, equipment, cost systems, membership problems, etc.

Ellsworth Geist, Public Relations Director of the S. D. Warren Paper Company, was invited to present nine booklets, "How to Plan Printing to Promote Business," which that company is making available to key personnel in the graphic arts industry.

Dennis A. Sweeney, secretary of the Indiana State Typothetae, discussed the advantages found in establishing ratios in the graphic arts.

Form Maine Company

Portland Lithograph Co., 458 Fore St., Portland, Maine, was recently organized by D. McAusland.

Anything Wrong With Litho?

Lawrence G. Malone of the G. M. Basford Co., New York advertising agency, was scheduled to speak at the April 9 meeting of the Young Lithographers Association of New York, on "Is There Anything Wrong With Lithography?" Mr. Malone, who

has been with the Basford agency for 20 years, has addressed national conventions of lithographers. The April meeting was held at the Advertising Club.

At the group's March meeting, the slate of officers, headed by Fred Has-hagen, National Process Co., as president, was formally elected. Mr. Has-hagen succeeds Sidney P. Voice, Consolidated Lithographing Co., Brooklyn in that office. Charles Roberts, Brett Lithographing Co., Long Island City, was elected vice-president, Henry T. Birgel, Henry F. Birgel & Sons, was named secretary, and H. Monroe Selling, Lutz & Sheinkman, was re-elected treasurer. The list of governors was published here last month.

The association meets the second Wednesday of each month, except during the summer.

Hold Paper Meeting

The annual Linweave paper meetings were held again this year in New York at the Waldorf-Astoria Hotel. The Linweave Merchants Advisory and Merchandising Committees met Friday evening, March 28, then the Linweave Merchants meeting followed Saturday morning, March 29.

The afternoon mill program opened with remarks on general conditions by Mr. E. V. Johnson, president and general manager of the United States Envelope Co. T. H. Chambers, Linweave Manager, reported sales figures for 1946, showing an increase over 1945.

Ideal Roller Elects Two

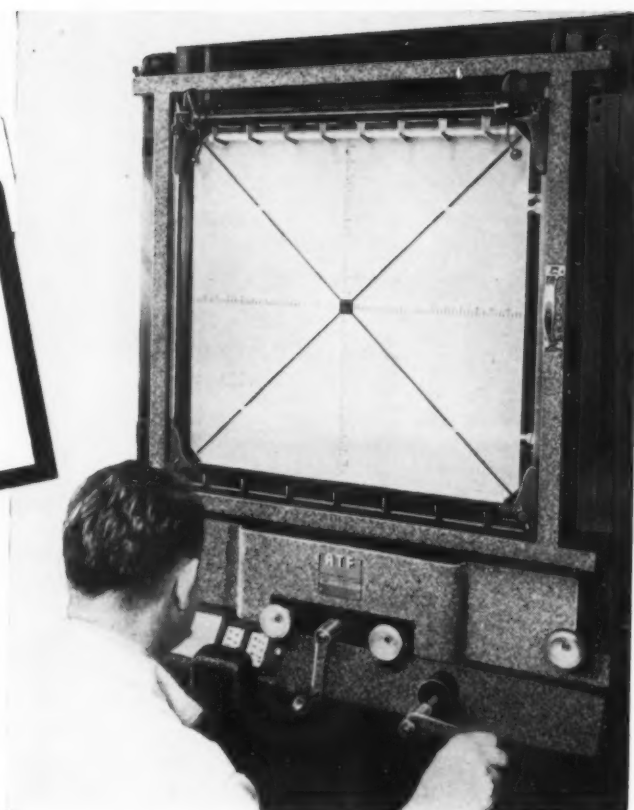
Bruce W. Hubbard, director of research, and Norman L. Rowe, manager of the Long Island City branch of the Ideal Roller & Manufacturing Company, have recently been advanced to the office of vice-president of the company.

Issues House Organ Manual

An instruction manual to assist in planning and preparing house magazines was issued recently by Rapid Copy Service Co., Chicago, C. V. Stucko, president, announced. The manual contains 20 pages and covers, and is 8½ x 11".

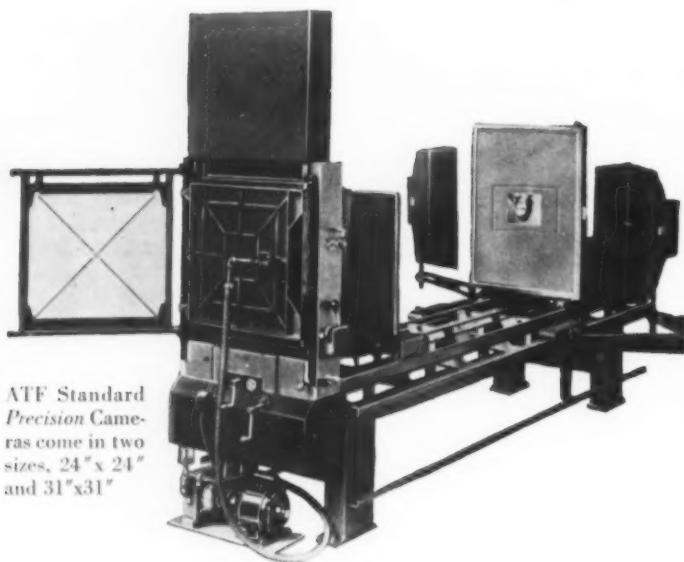


Controls for lensboard and copyboard and ratio focusing tapes are grouped on central panel in darkroom. Graduated inch-scale ground glass permits manual focusing when necessary



... just one of many features of the

ATF standard *precision* CAMERA



ATF Standard Precision Cameras come in two sizes, 24" x 24" and 31" x 31"

ALL CONTROLS are centralized in the darkroom for turning out better negatives faster. Features of the ATF Standard *Precision* Camera are tilting copyboard for both direct and transparency copy, screen holder that takes both square and circular screens, and calibrated tapes for hair-splitting focus. Precision and rigidity are built-in on the ATF Camera, not just obtained by adjustments, making it vibration-free and versatile in operation.

Ask your ATF Salesman for complete details

ATF also manufactures complete equipment for the lithographer— from sheet-fed offset presses to large web-fed, multicolor presses, and offset platemaking equipment in matching sizes.



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LITHO CLUB NEWS

Baltimore Hears Glover

Harvey Glover, former president of the International Association of Printing House Craftsmen, and head of Sweeney Lithograph Co., Belleville, N. J., was to be the speaker at the April 21 meeting of the Litho Club of Baltimore. The meeting was to be at Hotel Park Plaza.

At the club's March 17 meeting, John L. (Jack) Kronenberg, S. D. Warren Co., gave 60 members and guests the latest information on paper supply, and said that indications are that supply will catch up with demand probably in the third or fourth quarters of this year. He said that equipment for enlarging paper making facilities had been delayed because of strikes in the steel, coal and electrical industries. On the other hand shipments of paper have often been hamstrung by the boxcar shortage, he pointed out.

The best policy that can be adopted by the lithographer, he said, is a "first in, first out" policy of using all old paper first, before using new stock as it arrives. Quality of paper is improving, he declared and the lithographer who holds his stock too long may find himself at a competitive disadvantage when better papers are generally available. Present lower quality paper is due to use of too much waste paper and to the large percentage of inexperienced help.

As for the handling of paper, Mr. Kronenberg declared that one of the most important points is to keep skids of paper covered, even in an air conditioned plant, for close register jobs.

A new machine-coated one side label stock is in the offing, he promised, as are also improved coated two sides litho papers. Offset enamels equal in brilliance to the finest letterpress coateds will be available to lithographers in the future he stated. Since 1941, however, prices of coated stock have been forced up about 40 percent while offsets rose 35 percent, he said.

The club announced plans for its summer crab feast, to be held Saturday, July 19 at Beyer's Grove, Md., where the recent oyster roast was held.

At the club's May meeting business will be laid aside for a program of a lighter nature. The date is Monday, May 19.

William Clagget, The Falconer Co., recently joined the club.

Twin City Club Hears Scheidler

The Twin City Litho Club, Minneapolis-St. Paul, was scheduled to have as its speaker late in March, Chester Scheidler of the Charles Hellmuth Printing Ink Co. This meeting was scheduled for March 27 at Eschlingers Cafe, St. Paul. A report of the Cincinnati convention of the National Association of Litho Clubs given by William Harnist, Harrison & Smith Co., was the feature of the club's February meeting, Harold Johnson, secretary-treasurer, reports. This meeting was held at the Normandy Hotel, Minneapolis. Guests included Al Bemlot, Fuchs & Lang Div., Sun Chemical Corp., and Norman A. Mack, Roberts & Porter, Inc. The members of the club visited the plate graining plant of Automatic Printing Co. following the talk.

Phila. Has Silk Screen Talk

Black and white proofs of four-color letterpress process plates are now being blown up and reproduced double size by the silk screen process, and decalcomanias are also being produced in short runs by silk screen. Jack Simmons, of the Chromart Co., told the Litho Club of Philadelphia at its March 24 meeting. Considerable interest was shown in an actual demonstration of printing by silk screen, as well as in a large number of sample displays and posters shown by Mr. Simmons. The speaker's company can produce work through screens up to 40 x 96" and can "print on anything," according to

Mr. Simmons, including metal, wood, glass, tissue or crepe paper. The process will also print opaque white or light colors over black or dark colors.

Work is done on an automatic, hand fed, silk screen press which will run 1,800 sheets per hour but which averages about 1,000 including make-ready and preparation. About 350 sheets per hour can be produced manually.

Many of the posters shown had work consisting of from four to 18 colors. Most were printed direct on the display board without mounting. All of the work was short run.

C. A. Edwards, Jr., of the C. A. Edwards Co., recently became a member of the club.

A June outing is planned, with Frank Ferrigno as chairman, and detailed plans are to be announced soon.

The next regular meeting is scheduled for Monday, April 28 at the Poor Richard Club.

Cincinnati Visits Champion

The Cincinnati Litho Club's April meeting was to be devoted to a tour of the mill at Hamilton, Ohio, of the Champion Paper & Fibre Co. This was scheduled for April 22 and replaced the regular monthly meeting.

At the club's March 11 meeting, paper was also the subject. No outside speaker was engaged and the meeting consisted of a round table discussion on the subject, following dinner at Dan Tehan's restaurant. Twenty-four members and guests attended.

St. Louis Adds Members

Five new members were added to the roster of the St. Louis Litho Club at its business meeting March 6. They are Leonard Spatt, Sr., and A. Piaget, of Keeler-Morris Printing Co.; Anthony Varela, Con P. Curran Printing Co.; Alfred J. Hassen, Mendle Printing Co.; and Fred C. Mueller, Crown Can Co. This was a closed meeting, held at the DeSoto Hotel, and 23 members attended.

The club's next open meeting was planned for April 3.

Describes Cronak, Cellulose Gum

The new dilute Cronak process for eliminating oxidation and improving the printing qualities of zinc plates, a new "Brunak" process, still in the development stage, which appears to do the same for aluminum, and improved methods of using cellulose gum instead of gum arabic for desensitizing plates, were discussed by Michael H. Bruno, at the March 26 meeting of the New York Litho Club. Mr. Bruno, former Army Map Service

research officer, is supervisor of lithographic research for the Lithographic Technical Foundation projects at Armour Research Foundation, Chicago. (See page 51 for Cronak story) A crowd of 160 attended the meeting.

A feature of the program was the initial presentation of two new recordings on wire, illustrated by slide films, of discussions on the Cronak and the cellulose gum processes. These are to be made available to other litho clubs through the coopera-

tion of the Foundation and the National Association of Litho Clubs.

In addition, Mr. Bruno discussed other research projects being carried on at present in Chicago, including work on plate metals and graining, and on the sensitivity of bichromated colloids. Future research will include work on the suitability of other metals and alloys for lithographic plates, and work on better control of tone reproduction. The purpose of all this research is to "teach us how to improve our product and reduce our costs," he said.

Mr. Bruno was introduced by Charles Frazier, head of Brett Lithographing Co., who is president of the Lithographic Technical Foundation. Wade E. Griswold, executive director of the Foundation was also present and spoke briefly.

This was the first meeting of the club under the regime of the new slate of officers headed by Larry Littmann, National Process Co. Eleven new members were introduced, as listed here last month.

At the New York club's next meeting, Wednesday, April 23, lithography will be put aside and Special Agent Thomas G. Spencer, of the FBI, will speak. The meeting will be at the Building Trades Club, 2 Park Avenue.

Chicago Host to Bowlers

Bowling teams representing the Chicago and Milwaukee Litho Clubs were scheduled for a match in the Chicago Arena's alleys April 19. Previous contests have resulted in a 50-50 ranking for the two cities and this month's event will settle the question. Following the game the Chicago Club was to entertain with a dinner and stag party in the Furniture Club for which preparations were made to handle 200 lithographers. Carl Erickson of Gerlach-Barklow Co., Joliet, Ill., is captain of the Chicago team. Arrangements for the affair were in charge of William Julin, manager of Gunthorp-Warren Printing Co's offset department, and vice president of the Chicago Club. Some 60 Milwaukee lithographers were expected to come by chartered bus, Mr. Julin said.

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Baltimore, Washington Clubs Bowl

Above are scenes at the March 15 bowling match at Washington between the Litho Clubs of Washington and Baltimore. Washington won the match.

five to four, making it two straight, having won a previous match at Baltimore. Three teams from each club, which, with spectators, brought the at-

tendance up to about 50, participated. A dinner was held following the bowling competition. The photographs are by Robert Rossell, The Engineer Board, Fort Belvoir, Va.

Chicago Club Hears Paper Talk

"Paper—the Picture Today" was the topic discussed at the March 27 meeting of the Chicago Lithographers Club at the Bismarck Hotel, with O. S. Barrie, western sales manager of Oxford Paper Co., as guest speaker.

Talking informally, Mr. Barrie examined the situation as it exists today and took a look at future prospects of supply. In the face of restricted supplies, he said, there seems to be an increasing demand for paper. Present indications, are, he declared, that many papers will remain in short supply the rest of this year.

Pulp, Mr. Barrie told his hearers, will remain very tight for some time to come, because world demand has increased and there has been no great increase in productive capacity. Scandinavian pulps, he added, cannot reach pre-war tonnage for several years. Shortages of raw materials, particularly chemicals, he also pointed out, continue to plague the paper industry. There will be improvements in quality, he predicted, but

they will come slowly, subject to the availability of increased supplies of pulp and other raw materials.

Concluding, Mr. Barrie paid tribute to the paper industry for the creditable job it has done in maintaining maximum production under extremely difficult conditions. While qualities have not held up, mechanical performance of papers has been fairly good, he said.

Detroit Club Plans Dinner

The first annual dinner dance to be held by the Litho Club of Detroit has been announced for Saturday evening, April 26 at the Detroit Leland Hotel. R. Bruce Bivens, club secretary announced during March.

The Detroit club's April meeting was planned for April 10 at Carl's Chop House, when the International Printing Ink motion picture "Keeping in Touch" was scheduled to be shown.

Fifty members and guests attended the club's March 13 meeting to hear Norman A. Mack, technical director of Roberts & Porter, Inc. Mr. Mack told of his work as a lithographic

trouble shooter and of the problems found in everyday plant operation.

A new member, Robert Sepsmith, Shelby Litho, joined the club.

Kavanaugh Heads N. Y. Drive

J. J. Kavanaugh of Sweeney Lithograph Co., is chairman of the New York Litho Club membership committee which is currently conducting a drive for new members. "Our New York club has the largest membership of any litho club," says Mr. Kavanaugh, "and its monthly meetings are both educational and social." Men in key positions in the lithographic industry gain knowledge on new industry developments and make valuable contacts in the litho club he explained. Any foreman, superintendent, purchasing agent, estimator or production man, who has been in charge of his department for one year or more is eligible for club membership. The Sweeney Company is at Belleville, N. J. Assisting Mr. Kavanaugh are Jack Maguire, Offset Engravers Associates, New York, and John Perrin, Brady & Palmer, Brooklyn.



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Washington Plans Big May Event

The highlight of the year is planned by the Washington Litho Club for May 27 when Commander Donald MacMillan, noted arctic explorer, is to present an illustrated lecture. The affair will be open to wives and guests of club members, and will probably be held in a place larger than the club's regular meeting place at Hotel 2400. The place is to be announced later. Commander MacMillan has addressed the Litho Club of Baltimore on previous occasions.

At the club's April 22 meeting Dr. Anthony George of the chemical division of Sinclair & Valentine Co., New York, is to be the speaker.

About 80 persons attended the club's March meeting when John L. Kronenberg, S. D. Warren Co., Boston, gave tips on the use of present-day paper and discussed the outlook on paper supply. The demand for paper is still ahead of the available manufacturing capacity he said.

Conn. Hears Stevens, Paschel

Herbert Paschel, lithographic consultant, and a contributor to *Modern Lithography*, and William J. Stevens, president of the National Association of Litho Clubs, were speakers at the April 4 meeting of the Connecticut Valley Litho Club at the City Club, Hartford. Mr. Paschel, a veteran photographic trouble-shooter, discussed the various methods used in color reproduction. A brisk question period followed his talk.

Mr. Stevens spoke briefly on the national litho club organization, and told of some of the projects under way to help local clubs obtain good programs and speakers.

The meeting was also the club's annual past presidents' night and all who have headed the club in the past, were guests of honor. These are Anthony DiNicola, Fred Kendall, Ralph Rich, and Albert Schulze.

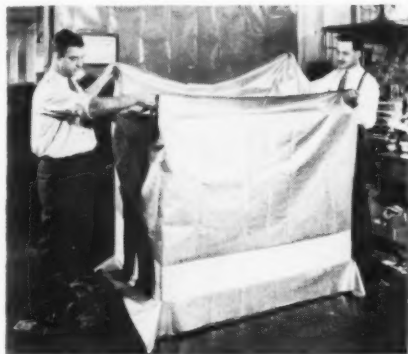
Refreshments were served following the meeting, ending the evening, as well as the club's spring season, with a party air.

The club plans an outing, Sat. Aug. 23 at Longmeadow, Mass.



EQUIPMENT & BULLETINS

To Control Paper Humidity



One of the new Aquastop M-V-Bar envelopes is shown above as it is being placed over a skid of paper. These envelopes are sealed to the edges of another sheet of the material placed under the paper on the skid, and form a moisture-tight wrap which keeps the paper at predetermined humidity, until it is removed for printing of additional colors. The material is a chemically treated, moisture-proof fabric which holds the paper at a constant level regardless of the humidity of the pressroom. The product was put through tests at the Lord Baltimore Press, Baltimore. Roberts & Porter, Inc., is the exclusive distributor of the product. The company has offices in Chicago, New York, Detroit, and Boston.

Describes Luminescent Uses

"101 Useful Luminescent Applications" is the title of a booklet just issued by The New Jersey Zinc Co., 160 Front St., New York 7. Sections of the booklet include: toys, games, gifts, novelties; and advertising, displays, premiums. Copies are available from the company, which manufactures luminescent pigments and colors.

Handbook on Static

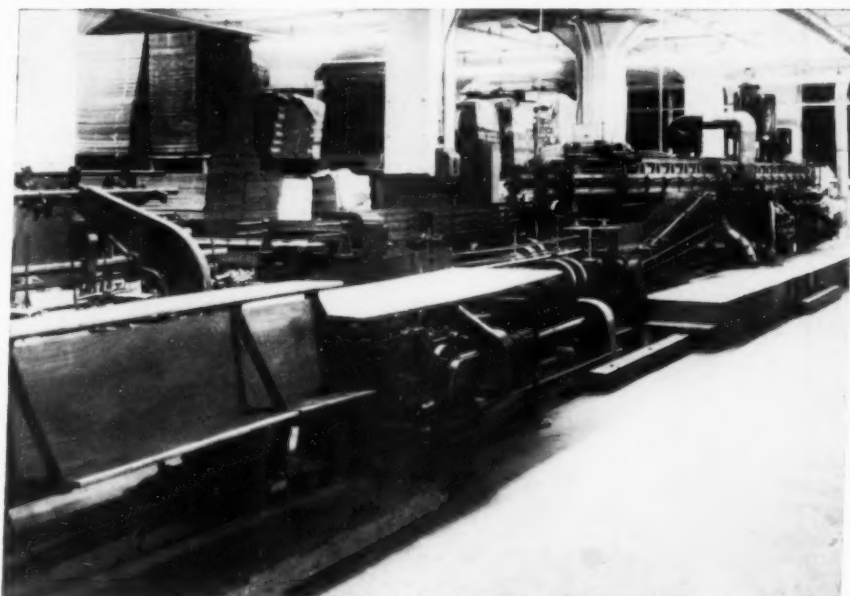
A "Handbook of the Chapman Static Neutralizer" has just been issued by the Chapman Electric Neutralizer Co. The handbook, in an 8½ x 11" format, two colors, contains a discussion of static electricity, tells how the neutralizer

works in eliminating static and lists the various parts and specifications of the neutralizer equipment. The equipment is suitable for every type of press or paper handling equipment, the handbook states. Copies are available to *Modern Lithography* readers from the company, at Portland 6, Maine.

New Book on Color

"Principles of Color and Color Mixing," is the title of a book recently published by McGraw-Hill Book Co. Written by J. H. Bus-

tanoby, color consultant, the work contains a discussion of the color spectrum, color wheel, use of color in various combinations. A chapter on pigments and mediums is included, and considerable information on color mixing and the uses of various colors in commercial work and decoration. The book contains several color charts. A dictionary of color terms comprises the last chapter. The book is not for the printing ink man or practical pressroom man, but would be useful for designers, artists, etc. It is priced at \$4.50.—RPL.



New "Perfect Binding" Process at Charlton

A new "perfect binding" machine (above) is now in operation at the plant of F. M. Charlton Co., New York bookbinders, and is capable of turning out a maximum of 110 books per minute. The process, according to Morris Margolis, president of the firm, depends upon adhesives rather than upon thread or staples, for holding the signatures in place in a book. The process is now used for telephone books, pocket-size paper covered books and some magazines. Research in adhesives has improved the process, Mr. Margolis reports, so that the adhesives firmly hold the inside edge of each leaf in a book, even with coated paper. On paper covered books the machine performs

the entire process of collating, trimming and affixing the covers. On hard-bound books the case must be added by conventional machinery. However a simulated round back for a hard-covered book can be achieved with the new process, as well as a flat back, because of the flexibility of the binding; and it is unnecessary to round the backs after the adhesive is applied and before the book is cased.

Development of the Charlton program has been under the direction of Mr. Margolis and Irving L. Freiman. Further development of the process is still in the future before it is totally satisfactory, they say, and several firms are working on the problems involved.

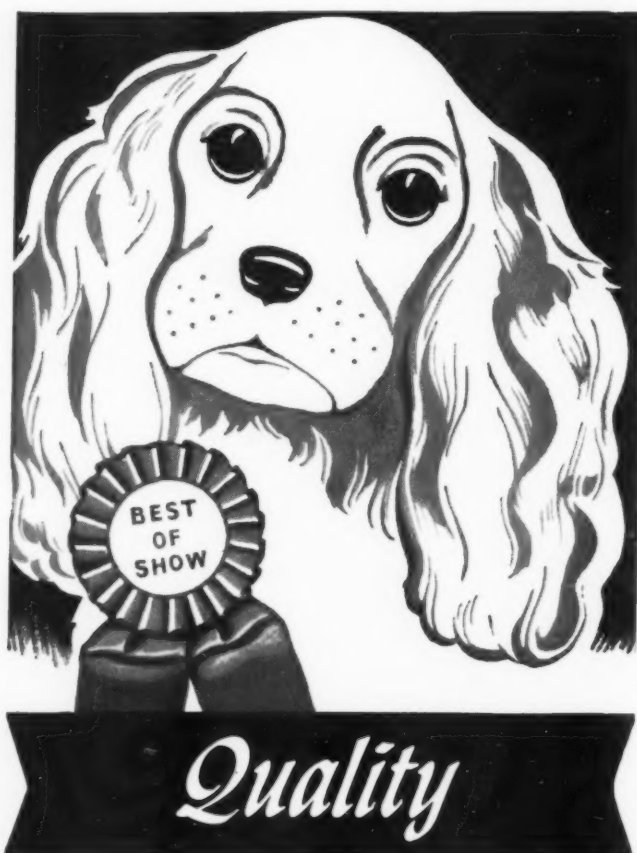


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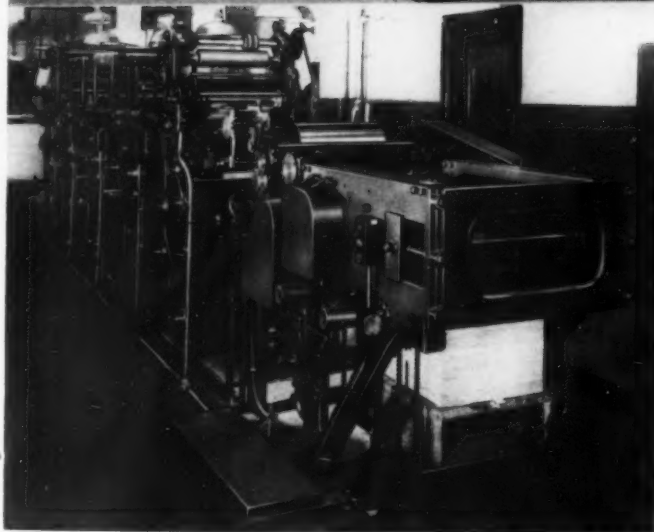
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Web Presses Being Made by Pacific Coast Firm



The web offset press is 38 x 45½ and is offered in multi-color units.



The relief offset web press, 17 x 22 has no water fountains.

TWO new web offset presses, one a conventional type and the other utilizing offset relief or "dry" offset, have been announced by Orville Dutro & Son, Los Angeles 15, Calif. With the presses already in production at the Joshua Hendy Iron Works, Torrance, Calif., deliveries are expected to be made in November or December this year. This is thought to be the first time offset presses have been manufactured on the west coast on a commercial scale.

The Dutro Photochrome relief offset press is being made in size 17 x 22", and has three two-color perfecting printing units, printing six colors in all. The other is a web offset press, 38 x 45½", in multi-color units.

The company says that the presses are not a new development, but have been designed and built in secrecy and have "operated around the clock for several years."

The Photochrome dry press, which prints six colors, has automatic tension, infeed rolls, and an auxiliary unit provides cross and rotary perforation, and rubber strike-in cylinders. The press is equipped with a receding pile delivery which automatically lowers without adjustment for any thickness of paper from tissue to light weight tag, the company states. It will print on one or both sides of the web, or on one, two or three webs at 15,000 press revolutions per hour. The press also can be built for any number of colors or combinations to meet individual requirements. The

six color press, mentioned above, can print four colors on one side of the web and two colors on the other side.

Plates are said to be pre-registered, and may be photo-composed or produced in a printing frame. Plates last from three to five million impressions. (These are relief offset plates). Makeready time averages 20 to 35 minutes per color, including press clean-up time, and the press maintains accurate register, it is claimed. Either water or oil inks may be used since there is no water fountain on the press. Plates do not require gumming. Additional equipment may include rewinder, folder, ink dryers, pasters, punching or numbering facilities.

The Dutro automatic web offset press uses a standard deep etch litho plate, has pre-registration, and makeready time averages about 45 minutes per color for close register work. The claimed speed is from 12,000 to 14,000 per hour with folder or rewinder, and 9,000 with receding pile delivery.

The press, recommended by the company for newspapers or magazines, in a two unit size can produce an eight page newspaper in one color. A four unit press can deliver an eight page newspaper in three colors on one side and one color on the reverse side, or a 16 page newspaper in one color.

The company describes the automatic features of the press as follows: "To start the press you simply push a button—the press starts in slow speed. After a brief interval the water rollers come down and impression comes on. There are no levers to move. All actions are automatically timed in the proper sequence and are simultaneous on all units. The receding pile delivery is automatic, too, and lowers without adjustment for any thickness of paper."

Other sizes are to be added to the line later on the company said.

Readers of *Modern Lithography* may obtain further information on the presses from Orville Dutro & Son, 600 Bendix Building, 1206 Maple Avenue, Los Angeles 15, Calif.

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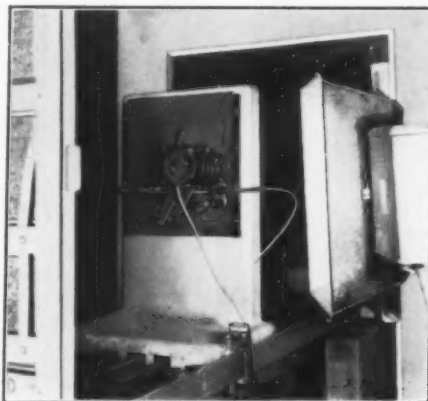
No. 2 Smythe Casemaker
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 12 x 15 Seybold two post embosser
 44 x 64 Southworth Universal jogging machine
 Latham power round cornering machine
 4,000 lb. cap. Barrett portable elevator
 Steel paper baler, 22 x 15 x 40"
 Goldpress Stamping machine
 Sheridan Intl. book sewing machine
 30" International folding box glueing machine
 20 x 39 John Lloyd Vertical dieing out press
 New 28" Rosback rotary pinhole perforator
 Rebuilt 30" Rosback Pony Rotary Pin hole perforator, six heads.
 36" and 33" Rosback rotary slot hole perforators
 28" Rosback foot power perforator
 36" Burton rotary slot hole perforator
 28" Perfection Vertical pinhole perforator
 Cummings figure perforator
 Portland power paper punch
 Rosback power paper punch
 Portland foot power paper punch
 Latham foot power paper punch
 25 x 38 Cleveland Model B folder
 19 x 25 Baum Automatic folder
 14 x 20 Liberty Automatic folder
 15 x 20 Eclipse folder
 17 x 22 Model E Cleveland Automatic folder
 17 x 22 Cleveland Model 331 Automatic folder
 40 inch Rotary Board sheer
 New 44 inch National Automatic power cutters
 44 inch C. & P. Auto. cutter
 45" Seybold Holyoke Auto. cutter
 32 inch Oswego hand clamp power paper cutter
 34 inch Seybold Holyoke Automatic power paper cutter
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Will Sell Aperture Control



Nationwide sale of the Bailey Automatic Aperture Control (shown above) is now being handled by the Bridgeport Engravers Supply Co., with branches in several cities. H. W. Bailey, Lawrence, Mass., announced during March. Mr. Bailey reports that nearly 100 of the controls are now in use, many in the New England area and some in New York. Installation of the control on a camera requires about four hours and will be the direct responsibility of Mr. Bailey, but will be handled by a staff of men headed by John W. Titus, working out of Chicago and New York. Mr. Titus has been identified with the lithographic trade for many years. Mr. Bailey said. The patented feature of the Bailey control is the mechanical connection between the bellows extension and the lens. This, it is claimed, assures uniform highlight and middletone apertures automatically arrived at for any enlargement or reduction within the range of the camera. This produces uniform results with speed and consistency, the manufacturer says.

GE Device Stabilizes Voltage

With the first application in the industry of a General Electric voltage stabilizer, the Charles M. Falk lithographic plant at San Francisco has eliminated varying voltage conditions and their effect on the quality of negatives and prints, the General Electric Co. reports. The voltage stabilizer delivers a constant output of 230 volts when connected to an ordinary power line whose voltage varies between 190 and 260 volts. Influence of other electrical loads on the voltage output is eliminated.

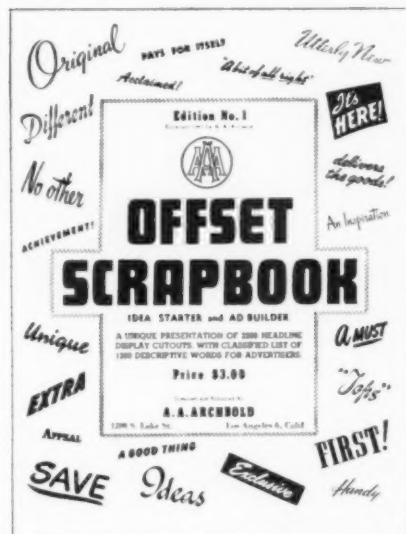
Installation of the stabilizer grew out of a study by the Falk company of the factors controlling the production of good negatives and prints. The study showed that voltage variations caused by changes of electrical loads on the building circuit produced variations in negatives as a result of

light source variations. The G-E voltage stabilizer was installed for control of the lighting circuit used in the photographic process. A 5000-volt-ampere transformer network device, the unit delivers a constant flow of current at the light source.

Offers Letterhead Portfolio

Fox River Paper Corporation of Appleton, Wis., manufacturer of cotton-fibre-content bond, ledger and onion skin papers, is offering free copies of "Light Up Your Letterhead" to lithographers whose requests are written on their own letterheads. Edited by Dale Nichols, this book contains 20 letterhead designs by American commercial artists. These designs illustrate a technique, adapted to lithography, of "illuminating" a letterhead.

Aid For Advertising Material



The Offset Scrapbook, containing reproductions of a large number of hand-lettered and type-set headings and catch-lines for use as art in the preparation of advertising material, has been published by A. A. Archbold of Los Angeles. The scrapbook also contains many reverses, arrows, borders and order devices for reproduction. In an 8 1/2 x 11 format, the book contains 52 pages, lithographed on one side only, so that copy may be cut out without destroying any other part of the book. The scrapbook is priced at \$3.00. Mr. Archbold is advertising manager of Clymer Motors, and was connected previously with the catalog department of Sears, Roebuck & Co., Chicago. He is located at 1209 S. Lake St., Los Angeles 6, Calif.



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FORT WORTH, TEXAS	Olmsted-Kirk Company
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JACKSONVILLE, FLA.	Virginia Paper Company, Inc.
KANSAS CITY, MO.	Midwestern Paper Company
LANSING, MICH.	The Weisinger Paper Company
LITTLE ROCK, ARK.	Western Newspaper Union
	Arkansas Paper Company
LONG BEACH, CAL.	Zellerbach Paper Company
LOS ANGELES, CAL.	Zellerbach Paper Company
LOUISVILLE, KY.	Miller Paper Company
LYNCHBURG, VA.	Caskie Paper Company, Inc.
MILWAUKEE, WIS.	Nackie Paper Company
MINNEAPOLIS, MINN.	The John Leslie Paper Company
	Newhouse Paper Company
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NEWARK, N. J.	Lathrop Paper Company, Inc.
	Storrs & Bement Company
NEW HAVEN, CONN.	Alco Paper Company, Inc.
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	The Canfield Paper Company
	Marquardt & Company, Inc.
	Schlusser Paper Corporation
OAKLAND, CAL.	Zellerbach Paper Company
OKLAHOMA CITY, OKLA.	Western Newspaper Union
OMAHA, NEB.	Field Paper Company
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	Schuykill Paper Company
PHOENIX, ARIZ.	Zellerbach Paper Company
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RENO, NEV.	B. W. Wilson Paper Company
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ROCHESTER, N. Y.	The Alling & Cory Company
SACRAMENTO, CAL.	Zellerbach Paper Company
ST. LOUIS, MO.	Beacon Paper Company
	Tobey Fine Papers, Inc.
ST. PAUL, MINN.	The John Leslie Paper Co.
	Newhouse Paper Company
SALT LAKE CITY, UTAH	Zellerbach Paper Company
SAN DIEGO, CAL.	Zellerbach Paper Company
SAN FRANCISCO, CAL.	Zellerbach Paper Company
SAN JOSE, CAL.	Zellerbach Paper Company
SEATTLE, WASH.	Zellerbach Paper Company
SHREVEPORT, LA.	Louisiana Paper Company, Ltd.
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STOCKTON, CAL.	Zellerbach Paper Company
TOPEKA, KAN.	Midwestern Paper Company
TROY, N. Y.	Troy Paper Corporation
TULSA, OKLA.	Tulsa Paper Company
WACO, TEXAS	Olmsted-Kirk Company
WALLA WALLA, WASH.	Zellerbach Paper Company
WASHINGTON, D. C.	Stanford Paper Company
YAKIMA, WASH.	Zellerbach Paper Company

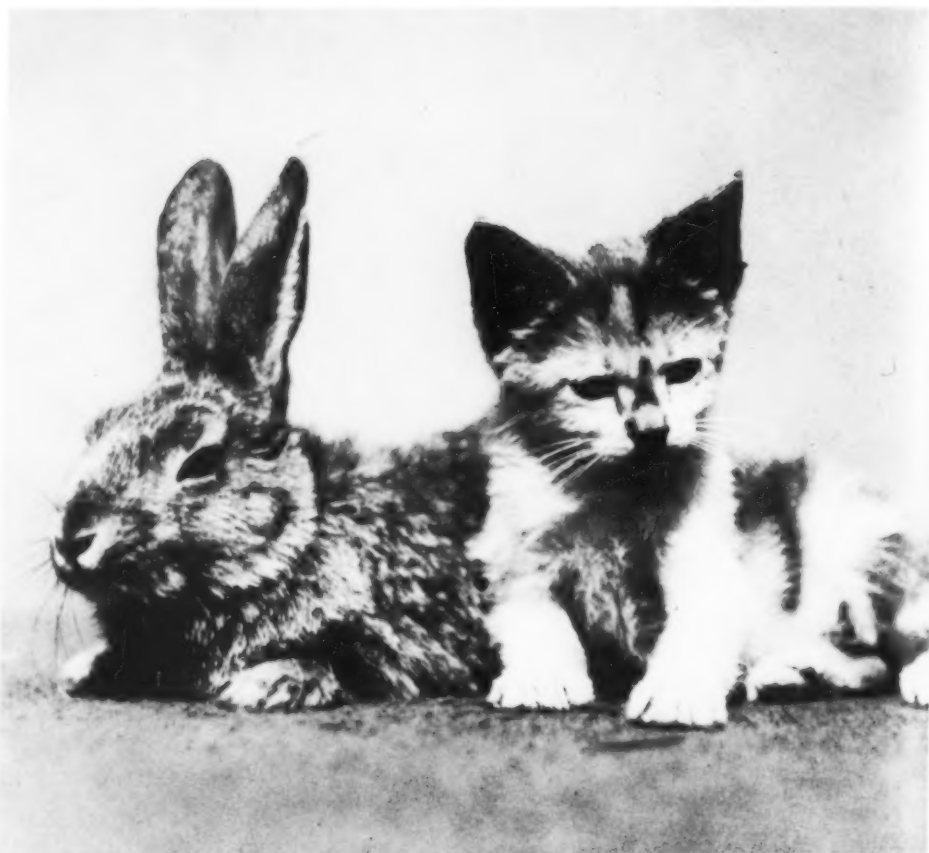
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Agents for Zellerbach Paper Company



Photograph by Franklin I. Jordan, F.R.P.S.

WARREN'S Cumberland Offset

► PRE-CONDITIONED ◀

WOVE • SAXONY • HOMESPUN • LINEN • HANDMADE

WARREN'S Cumberland Offset is *pre-conditioned* by the exclusive process that has been used successfully on Warren's Label papers. Under average pressroom conditions, both winter and summer, Cumberland Offset may be run directly from the case or skid without further conditioning by hanging.

Comprehensive pressroom tests indicate that Cumberland Offset exhibits a minimum of stretch or shrinkage under changing atmospheric conditions. Tendencies toward curling and "cockling" are held to a minimum—even under extreme conditions of relative humidity.

Because of its flat-lying properties Cumberland Offset is a "production" sheet which may be run at maximum press speeds.

Write for free booklet—"How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

Better Paper  Better Printing
Printing Papers

N. Y. To Hold Outing May 17

Saturday May 17 has been set as the date for the outing of The Litho Club of New York, it was announced early in April. The event will be held at Blasberg's Grove, Hawthorne, N. J., starting with a "breakfast" to be served at noon. The program for the afternoon includes baseball, quoits and other sports, with prizes for winners. A shore dinner will be served in the evening. Ted Broadston, Vulcan Proofing Co., is general chairman, and Walton W. Sullivan, Tooker Litho Co., and Joseph Caruso, Business Photo Reproductions, are assisting. Reservations are being handled by John F. Maguire, Offset Engravers Associates, 42 East 20 St.

Introduce Radio Greeting Cards

A new type of greeting card designed to express appreciation and greetings to radio personalities was introduced early in March. Originated by the Association of Women Broadcasters, and developed with the assistance of The Greeting Card Industry, about 1,000,000 of the cards have been produced in 24 different designs by lithographers in several cities. The cards were introduced at the convention in New York, March 7, 8 and 9 of the women broadcasters organization.

G. A. Exposition May Be in '50

The next Graphic Arts Exposition will probably be held in Chicago in 1950 it was indicated by Public Printer A. E. Giegengack, who is president of Graphic Arts Expositions, Inc., which staged the last such event in New York some years ago. Mr. Giegengack discussed the possible exposition at a meeting of the board of governors of the International Association of Printing House Craftsmen in St. Louis recently.

Kaumagraph Appoints Henry

Archie Henry has been appointed to represent the Kaumagraph Co., Wilmington, Del., in the western states, the company announced during March. Mr. Henry will handle the Kaumagraph line of dry transfers, Prestomarks, and lithography for

packaging, labels and displays, in addition to his representation of the Norwich Knitting Co.

New Philadelphia Company

Arrow Offset Press, 218 South 11 St., Philadelphia, recently was organized by Dennis Inverso and W. L. Halpern, former marines. Equipment includes a 22 x 29" press.

Springfield Co. Adds Equipment

A Webendorfer 22 x 29" offset press and a Lawson 38" paper cutter recently have been added by the Springfield (Mass.) Offset & Print-

ing Co. The company also has reorganized its bindery.

Chicago Moves Firm

Sheldon Printing Co., Chicago, a combination shop, has announced plans to move to larger quarters at 1020 W. Adams St., where it will have 25,000 square feet of space.

Joins Columbia Litho

Stanley Charles, formerly with Einson-Freeman Co., Long Island City, N. Y., recently joined Columbia Lithographic Co., New York, as sales director.

It's worth Repeating -

"IT'S FLAT AS A PANCAKE"

It lays flat in the stockroom and on the press! "Flat as a Pancake" Gummed Paper is made of the best paper and glue - and undergoes special processing to assure perfect flatness. Best for your label jobs because it's easy to print. Use coupon for free sample book.

THE BROWN-BRIDGE MILLS, INC.
TROY, OHIO

The Brown-Bridge Mills, Inc., Troy, Ohio

Please send me your sample book of "Flat as a Pancake" Gummed Papers, without obligation.

Name _____

Address _____

Litho School Opens in Minn.

The new \$100,000 offset lithographic department of Dunwoody Institute, Minneapolis, opened during February, and marked the beginning of a long range educational program in this field. The school is sponsored by the Graphic Arts Industry, Inc., and the graphic arts department, which includes letterpress, is under the direction of Fred J. Landon. Day and evening instruction is planned for the offset department, and 24 students were enrolled

before the classes were under way. Frank Ericson and Irving L. Olson are instructors in lithography, and courses cover all phases of the process.

Offset At Rochester School

Courses of instruction in several phases of offset lithography are included in the program of the newly enlarged printing department of the Rochester (N. Y.) Institute of Technology. The printing department equipment is valued at \$300,000, and besides typesetting and letterpress

equipment, includes several 17 x 22" offset presses and a 22 x 29" press. Photographic facilities include several darkrooms and laboratories.

Horak to Phila. for F. & L.



Joseph J. Horak (above) has been appointed sales representative in the Philadelphia territory by Fuchs & Lang Div., Sun Chemical Corp., Robert J. Butler, F & L general manager, announced April 3. Mr. Horak has been with F & L in the New York sales department for over 20 years. He will assist Edward J. Bryson, Philadelphia branch manager.

Sun also announced the election of Charles R. Sherman as general manager of buying for the Sun Corp. and its divisions. Sherwood M. Bonney has been elected secretary and treasurer.

Varden Heads Photo Group

Lloyd E. Varden, formerly with Ansco, and now with Pavelle Color, New York, was elected chairman of the New York Section, Technical Division, Photographic Society of America, during March. At the group's April meeting, William J. Robinson, Jr., spoke on the Western Union Zirconium Arc Lamp, and on May 6, Harry Lerner, of Rogers-Lerner, Inc., trade color plant, will speak on "Photographic Applications in the Graphic Arts Field." Meetings are at Streifer's Restaurant, 143 W. 44 St. Membership includes a number of lithographic technicians. Its bulletin, *Photonologist*, is published at 51 East 10th Street, New York 3, N. Y.

Installs Offset Press

The Hampshire Press, Cambridge, Mass., recently installed an ATF Little Chief 14 x 20" offset press.

Save Time! with **SYNTRON**

"VIBRATING"

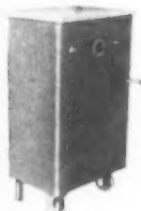
PAPER JOGGERS

Easier, faster paper alignment by eliminating slow laborious hand pounding, jarring and riffling of stock—from onionskin to heavy board.



3 Types—

Single action, where the operator jogs first one side then the other.



Double action, where the operator jogs two sides at one time—no turning.

Automatic, where the operator merely places the stock in the jogger (not shown).



7 Styles

Two table models, one single action, one automatic.

Five portable floor models, two single action, two double action, one automatic.

Investigate their advantages—
Write for illustrated folder.

SYNTRON CO.

585 Lexington Homer City, Pa.

Hold Direct Mail Lectures

James Gray, Inc., New York printers and lithographers, have sent invitations to New York businessmen and their key personnel in advertising and merchandising, announcing their 3rd annual free lecture series: "The Creation and Production of Successful Direct Mail Advertising." The lectures were begun in 1945 as an experiment and in 1946 the increased attendance required moving to a larger auditorium. This year the series will be held in the Fraternal Clubhouse, 110 West 48th St., New York. The four lectures are being held on consecutive Mondays commencing April 7 at 6:30 P.M. The speaker, Edward N. Mayer, Jr., head of James Gray, Inc., has brought his material, displays and illustrations up to date.

To Add \$3,100,000 in Equipment

Purchase of \$3,100,000 worth of printing equipment from R. Hoe & Co., New York, by R. R. Donnelley & Sons Co., Chicago, was disclosed March 25 by Joseph L. Auer, Hoe president. The order includes six monotone-color gravure presses and three multi-color typographic presses which will be used in producing Sears, Roebuck catalog.

N. Y. Firms Add Presses

Among the firms recently adding offset presses in New York are Stearns & Beale, a two color 35 x 45" Harris; Dart Press, a 22 x 34" Harris; General Offset Co., the same; Kipe Offset Process Co., a 69" two-color; and Repro Art Co. Long Island City, a 35 x 45".

Boston to Have 37½ Hr. Week

A 37½ hour week and wage increases amounting to about 12 percent were included in the new agreement reached during March by Boston lithographers and the Amalgamated Lithographers of America.

LTF Issues Member Roster

A booklet containing the 1947 roster of members and subscribers to the Lithographic Technical Foundation has just been issued.

DILUTE CRONAK

(Continued from Page 51)

Cronaked albumin plates develop easier than untreated plates in the hottest weather and yet the image is firmer. Desensitizing agents like gum arabic and cellulose gum adhere better to Cronak treated plates and the plates print cleaner on the press with less trouble. Scum and image thickening are rare, and we have never seen a case of image sharpening with properly treated Cronaked plates. These facts have been checked extensively with numerous printing tests at Glessner House and in plants.

The superiority of Cronak is indisputable. Many of you must be wondering how complicated a process is necessary to produce plates with so many advantages. That is another feature of Cronak. The process is very simple. All that is needed is a clean plate and the solution.*

The best time to do the treating is immediately after graining and every precaution must be taken to insure that the plate is thoroughly clean, which accounts for the counteretching step before the treatment. During the treatment the plate assumes a dark brown to olive color. After immersion and draining, the plate must be rinsed gently with water. The coating that forms on the zinc is slightly gelatinous at this stage and scrubbing or even too vigorous a stream of water might injure it. After the surface film is once dried it is very inert and tough. Scrubbing or light abrasion will not budge it—it takes strong acids and alkalis to remove it. Re-graining also removes it. On the matter of drying, it is recommended that no heat be used, or if it becomes necessary to use heat the temperature should not exceed 130° Fahrenheit or the characteristics of the coating are changed. The plates must dry before they can be used, and when used they are handled exactly the same as ordinary zinc plates with one exception or refinement. The plates must be rubbed vigorously with cotton or a rubber sponge either before or after

* Dilute Cronak Formula: sodium bichromate, technical grade, 13 oz.; sulphuric acid, specific gravity 1.84, 2 oz.; water, 5 gallons.

counter-etching to remove all powdery deposit that may be on the plate; otherwise the plates might develop scum in printing.

This is the Cronak process that has been reported and described in the trade journals.¹ It was originally developed and patented by the New Jersey Zinc Company² for the production of corrosion resistant coatings on zinc and cadmium coated steel. It was used extensively during the war for the treatment of galvanized steel cartridge cases and extensively in lithographic map printing.

When we went to dress Cronak up into civvies for civilian production use we ran into some difficulties.

First: The process was patented and in order to eliminate the possibilities of patent litigation arrangements had to be made for the issuance of licenses for the use of Cronak in lithography.

Second: Grainers objected to the process because it required extra operations, the installation of special equipment, and a high consumption of bichromate.

Third: Platemakers and some pressmen objected to the dark color of Cronak plates because by reducing the contrast of the image on the plate it made it difficult to see the work especially when corrections were necessary.

The first difficulty was solved by the announcement of the New Jersey Zinc Sales Company that it would issue licenses for the use of Cronak in lithography on a royalty-free basis upon application and payment of an administrative fee of fifty dollars for each license issued. The other two difficulties were not disposed of so easily but they now finally have been eliminated. After extensive experimentation and testing at the Lithographic Technical Foundation research laboratories at Glessner House, and considerable plant testing, a modification of Cronak has been developed which incorporates all the desirable advantages of the original process, but produces a much lighter

1. Modern Lithography, "The Control of Oxidation on Zinc," by Capt. Michael H. Bruno, May, June, July, Aug., Sept., 1945.

2. 160 Front Street, New York, N. Y.

**COPY PREPARATION and NEGATIVE RULING
SPEEDED UP . . DONE BETTER
with CRAFTSMAN OFFSET TABLE**



You can speed up your copy preparation and negative ruling . . . and do it better . . . with a Craftsman Offset Table. Combination cross-ruled forms easily and accurately spaced by automatic spacing mechanism.

Used in many plants for copy preparation, multiple and color layouts, negative ruling, mask-

ing and opaquing, register and mechanical check-up work. Exceptionally versatile . . . a real time saver and money maker for your plant. Precision built. Working surface of table is 27½" x 38½".

Write for Folder Today

CRAFTSMAN LINE-UP TABLE CORPORATION

55 River St., Waltham 54, Mass. George H. Charnock, Jr., Gen. Mgr.

PHILADELPHIA: John Farnsworth, Bourse Building

CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street



SOLIDS



Every Job's a Better Job

with

ECLIPSE OFFSET INKS

GAETJENS, BERGER & WIRTH, INC.

Manufacturers of Litho, Offset and Printing Inks, Varnishes and Driers

35 York St., Gair Bldg., Brooklyn 1, N. Y.

538 S. Clark St., Chicago 5, Ill.

color and uses only one-tenth the amount of bichromate.

We have called this new treatment, Dilute Cronak, and the only essential difference between this and the original Cronak process is in the composition of the solution. It is still recommended that the treatment be done immediately after graining and in the same order as the old process except that the dipping or treating time is not as critical and should be increased to at least thirty seconds. Because of the low cost of materials involved (the material cost of the treatment is only a few cents per gallon) in plants which have their graining done outside, it is possible to do the treatment in the platemaking sink by pouring the solution over the plate and allowing it to react for about thirty seconds. The plate should be dried before it is used, after which it can be put through the regular platemaking operations.

Dilute Cronak, when handled properly, has shown advantages for deep-etch as well as albumin, and when used with cellulose gum as the desensitizing agent in the etch and gum, albumin plates print like deep-etch, and deep-etch plates are almost indestructible. A number of plants are now realizing these advantages by converting completely to Dilute Cronak. One plant has eliminated sharpening of albumin plates and gum streaks on the press with it. In another plant they are now able to print heavy solids alongside light tints without any difficulty. One metal decorating house by the use of both Cronak and cellulose gum have almost doubled their runs from albumin plates and recently they printed runs of 185,000, 200,000 and 257,000 impressions from albumin plates on tin. A calendar and specialty lithographer has been able to increase daily production 3,000 to 4,000 impressions per press per day, and he reports that Cronak along with cellulose gum are largely responsible for his presses being almost a month ahead of schedule.

Dilute Cronak is definitely out of the experimental stage. Plants using it in production tell us they are reaping many benefits from its use.★★

TRAINING SALESMEN

(Continued from Page 49)

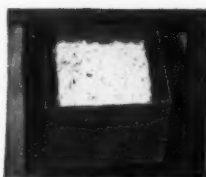
for in a business man, he is given sales responsibilities of his own, and with this sort of a start and with this kind of training, the turnover in the sales department is and will be exceedingly small.

Training of the salesman does not stop when he starts to sell; it continues as long as he sells. The employer constantly advises, directs, educates, and admonishes his charge.

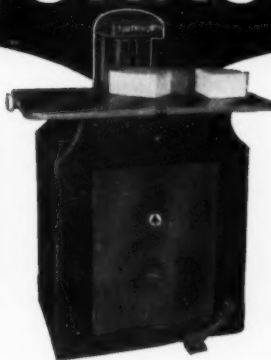
No amount of advance training will cover all of the situations that are bound to arise during a salesman's selling career. But as these situations arise requiring managerial judgment and decision, the salesman is taught how those decisions are made so that he himself can be able to make them better as the occasion requires.

Finally, let me say this. Look for sales material within your own organization. If enough potential material is not there, secure it and plant it there. We have shown how

IT'S A SMASH HIT!



Drawer in base for collection of chips.



Positive clamping device assures accurate corners.

THE NEW SOUTHWORTH POWER CORNER CUTTER

Announcement of the NEW Southworth Power Corner Cutter has created an overwhelming interest throughout the Country. It has had immediate acceptance. Here are some of the reasons why:—

Speed and ease of operation. Floodlighted working surface free from chips.

Side gauges quickly adjusted for angle and size of cut.

Accurate.

Positive automatic clamping device.

Knives quickly interchanged.

Surplus power—cuts 3½ inch lift with power to spare.

Backed by Southworth's Famous Guarantee of Quality.

Join the parade and get the increased profits and extra production you will enjoy with a SOUTHWORTH POWER CORNER CUTTER.



Graphic Arts Division

SOUTHWORTH MACHINE CO.

30 WARREN AVE. PORTLAND, ME.

Mfr's: Paper Conditioners, Universal Joggers, Punches, Round Cornering Machines, Humidifiers, Special Equipment

Fifty Years of Service to the Graphic Arts

SERVICE PLUS QUALITY!

HAS MADE OUR PLANT THE WORLD'S LARGEST

WE SPECIALIZE IN
SMALL PLATES

ALSO REGRAINING MULTILITH

ZINC and
ALUMINUM PLATES
UNGRAINED - GRAINED - REGRAINED



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4 2 6 0
4 2 6 1

BLANKOT

Reg. U.S. Patent Office

A NEW REMEDY FOR AN OLD CONDITION

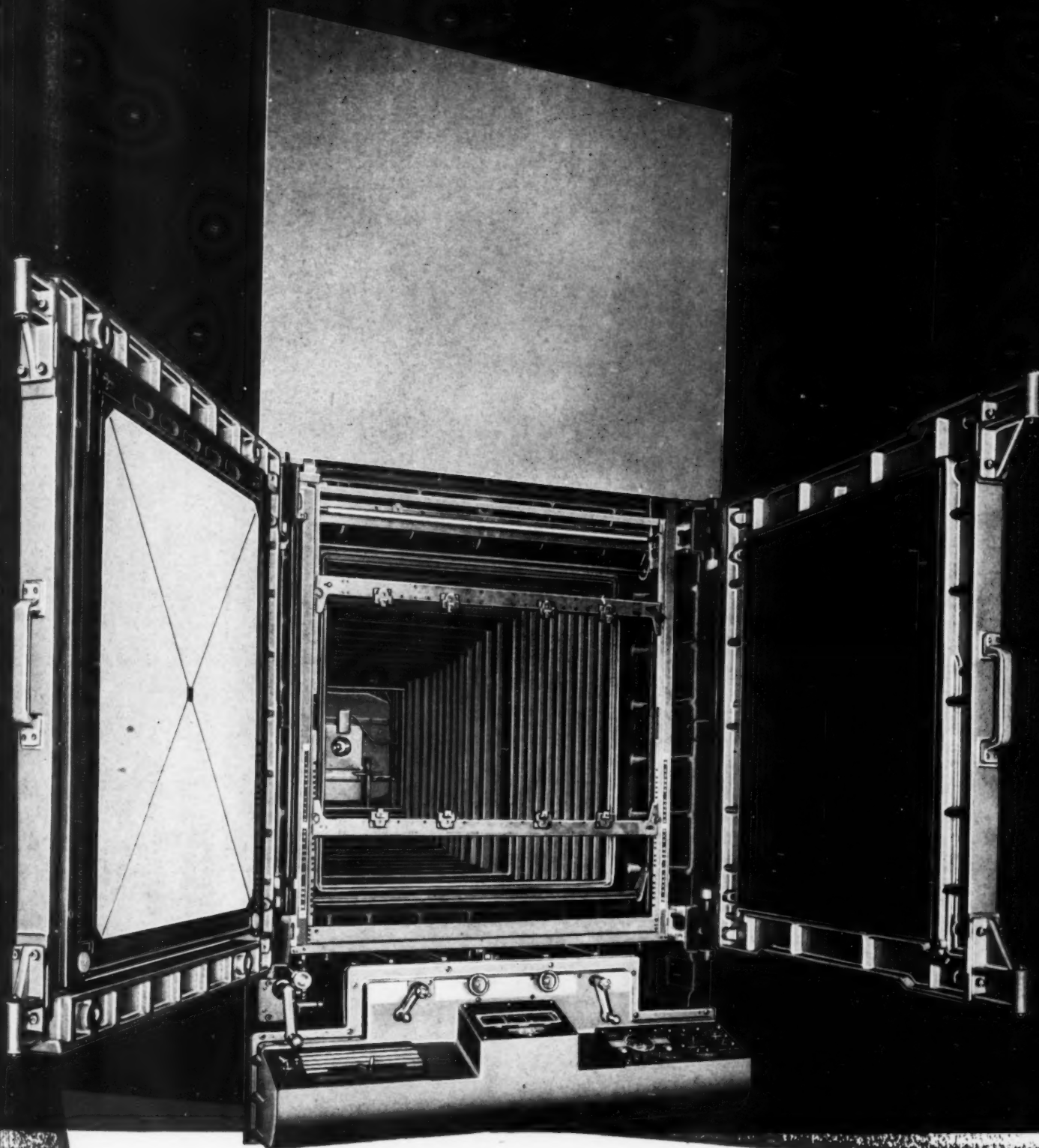
BLANKOT is a liquid that immediately rectifies bad conditions of rubber blankets on offset presses, whether caused by grease and oil, water, or atmospheric conditions, all of which make rubber blankets unfit for use.

Apply BLANKOT with a soft rag or cheesecloth.

MANUFACTURED ONLY BY

MARTIN DRISCOLL & CO. ★ CHICAGO, ILL.

GREAT WESTERN PRINTING INK CO., PORTLAND, OREGON ★ BRANCH FACTORY, MILWAUKEE, WIS.



*Now available — a new 31" precision
darkroom color camera by Consolidated*

Combining an array of improvements and accessories, Consolidated now brings you a 31" version of the Consolidated Precision Color Camera . . . including the new masking and color-composing devices, precision all-metal copyboard and positive holder, dial-controlled tilt-type vacuum back, multiple turret lensboard, 100% dark-room control, and hosts of other time-and-money saving innovations. This color camera is the solution to every problem in photography encountered by the photo-engraver, lithographer, offset printer and roto printer who specializes in either black-and-white, color . . . or BOTH.

Screen distance adjustment mechanism for masking device

Diffused masking device for color separation operates by directing reflected light rays thru proper filter in lens, then thru diffusing mask and finally thru either the screen for direct separation, or without screen for continuous-tone separation onto the sensitized materials. The masking device is designed for absolute register, correct density errors with mask by easily replacing it with a compensating glass after a partial exposure thru masked continuous-tone negatives, and without loss of register on sensitized material. All masking bars are 3-point register precise, assuring precision positive high-line register.

Diffused masking device with screen on hinge

In color composing, 3-point bars are used to assure accurate focus by the camera unit in exact same position, removing sensitivity for each color of a frame and by use of color composition of separate with a master layer, the of different media for color composing, all points can be composed on a single. Color composing of a color separation negative is a recommended procedure. Time as direct light on camera are under absolute control of the operator.

PRECISION REGISTER

Dial indicators permit camera unit within 1/100" of actual duplication of negative later data with absolute of exact register. Damage to film, as damaged negative, cause no concern—duplication or interrupted jobs may be at any future time with assurance that register will be perfect.

Electrical control operating panel

Masking back complete with color-composing equipment

3-point color composing and masking bar at positive

SPECIAL "LUXOMETER" ELECTRONIC CONTROL: an ingenious device for correct measurement of pre-determined quantities of light, safeguarding and assuring perfect exposures. Available with or without remote control unit.

NEW COLOR-COMPOSING AND MASKING FEATURES ASSURE BETTER NEGATIVES

ELIMINATES STRIPPING AND DOUBLE-PRINTING

With the color-composing accessory a number of process negatives of varying focus may be composed and photographed in absolute register exactly as specified in layout.

Gone are stripping, double-printing and other costly and hazardous time-consuming operations in color work! Now you can be SURE of accurate and positive results on every job requiring color composition — and in less time than formerly required.

PHOTOGRAPHER SEPARATES MORE COLOR IN NEGATIVES

More extensive color separation than ever before can now be achieved in negatives with the new masking accessory which permits dropping out of more under-color, cuts down on etching and re-etching. Masked negatives result in more faithful reproduction, better color fidelity.

Various methods of direct and indirect masking for color separation have been used successfully for over 20 years. Now, for the first time in the history of reproduction, Consolidated gives the operator precision equipment with which he can effectively and quickly produce masked negatives of finer quality as easily as can be achieved by conventional and more costly methods.

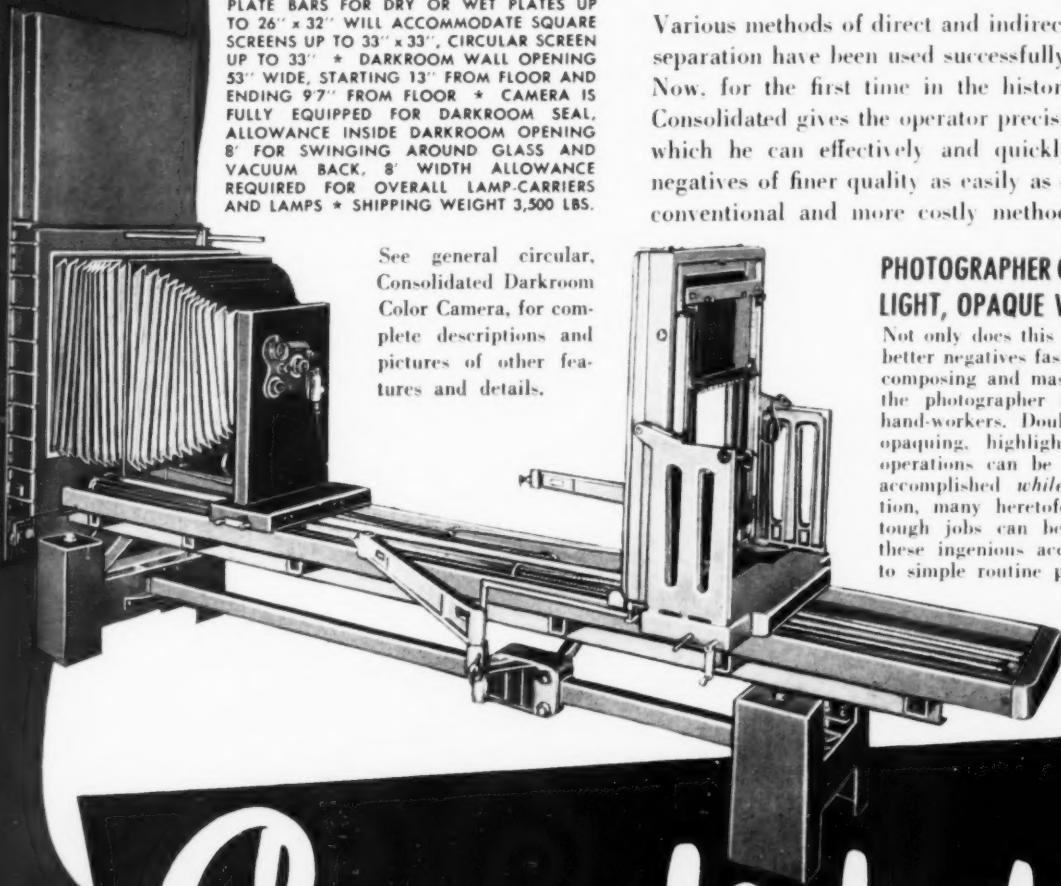
PHOTOGRAPHER CAN OUTLINE, HIGHLIGHT, OPAQUE WHILE HE SHOOTS!

Not only does this color camera turn out better negatives faster, but also the color-composing and masking features enables the photographer to take the load off hand-workers. Double-printing, outlining, opaquing, highlighting, countless other operations can be easily and effectively accomplished *while exposing*. In addition, many heretofore "impossible" and tough jobs can be readily solved with these ingenious accessories and reduced to simple routine procedure.

SPECIFICATIONS

31" x 31" CONSOLIDATED PRECISION COLOR CAMERA: EQUIPPED WITH 30" x 40" GLASS-COVERED COPYBOARD, HANDLES COPIES UP TO 1/2" THICK * PRECISION POSITIVE HOLDER FOR TRANSPARENCIES OR POSITIVES UP TO 20" x 24" — WOODEN COPYBOARD 20" x 24" FITS BETWEEN PRECISION POSITIVE BARS, 48" x 50" WOODEN ACCESSORY COPYBOARD FITS IN FRONT OF GLASS COVERED COPYBOARD * LENSBOARD TURRET TAKES 2 OR 3 LENSES, RECOMMENDED FOCAL LENGTHS 14", 19", AND 24" OR 30", TO GET OVERALL COVERAGE ON 5 TIMES ENLARGEMENT, 7 TIMES REDUCTION * BELLOWS EXTENSION 90"; TILTING VACUUM BACK FOR NEGATIVES UP TO 28" x 34"; PLATE BARS FOR DRY OR WET PLATES UP TO 26" x 32" WILL ACCOMMODATE SQUARE SCREENS UP TO 33" x 33", CIRCULAR SCREEN UP TO 33" * DARKROOM WALL OPENING 53" WIDE, STARTING 13" FROM FLOOR AND ENDING 97" FROM FLOOR * CAMERA IS FULLY EQUIPPED FOR DARKROOM SEAL, ALLOWANCE INSIDE DARKROOM OPENING 8" FOR SWINGING AROUND GLASS AND VACUUM BACK, 8" WIDTH ALLOWANCE REQUIRED FOR OVERALL LAMP-CARRIERS AND LAMPS * SHIPPING WEIGHT 3,500 LBS.

See general circular, Consolidated Darkroom Color Camera, for complete descriptions and pictures of other features and details.

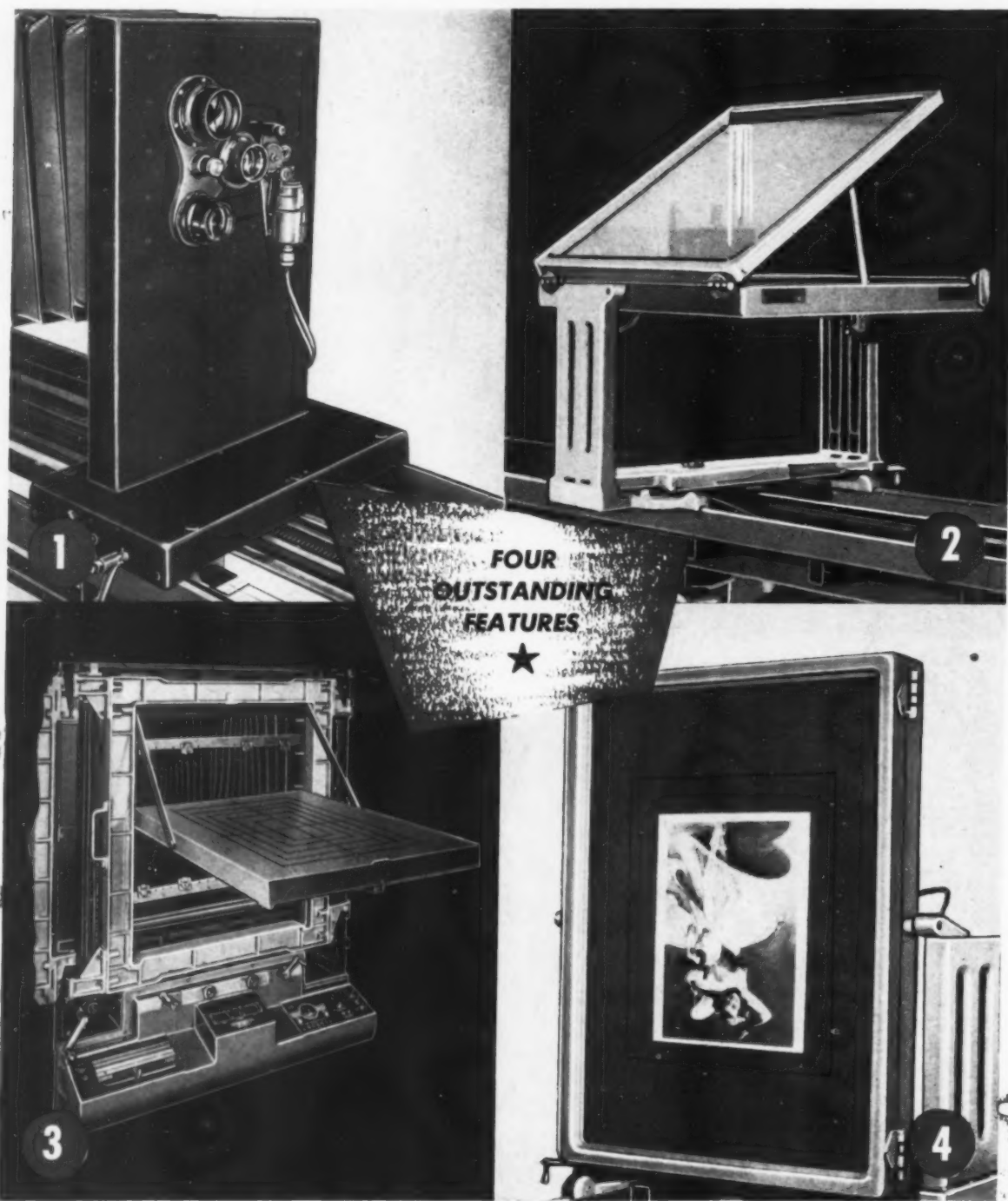


Consolidated

PHOTO ENGRAVERS EQUIPMENT CO.

2646 W. NORTH AVE. • CHICAGO 47, ILLINOIS

100% Positive Precision Darkroom Control Just consider some of the features, all controlled from darkroom or entirely from outside, precision positive holder with "finger-touch" operation, color-composing and masking devices, turret lensboard, electrically operated shutter, diffused-type flash lamp, center gear drive, vacuum selector dial to control vacuum, tilting mechanism for easy loading, lamp-carrier which operates with copyboard . . . Operator loads copy-board, sets camera with outside controls on his way to darkroom, or he can set it completely in darkroom. Lamps and carriers travel with copyboard. Compensating system for line and halftone are completely foolproof and accurate. Operator need never leave darkroom when making line, halftone or color exposures. No wonder modern plants everywhere are installing this fine color-camera . . .



**FOUR
OUTSTANDING
FEATURES**



1 Multiple turret lensboard — takes 3 lenses.

2 "Fingertouch" copyboard—open for copy.

3 Tilt-type vacuum back—quick, easy loading.

4 Copyboard in shooting position.

Manufactured
by

CONSOLIDATED

236 W. NORTH AVE.
CHICAGO 47, ILL.

BUILT TO WITHSTAND YEARS OF SERVICE—Constructed of all-steel and aluminum castings, heavily reinforced throat. All-welded, torque-proof. Camera is entirely spring suspended, airplane anti-friction bearings eliminate all shocks and vibrations. Your complete satisfaction is guaranteed.

our organization goes about that. Then train the young men who will have been selected to the end that they know your business, your standards and business principles so thoroughly that they can represent you just about as well as you can yourself.

To best serve the interests of your own business, do not send out a salesman to represent you until he is thoroughly trained. It wastes the time of your customer and it reflects unfavorably on your organization. But when you feel he is trained, send him out, give him authority, back him up, remembering all the time that the training process never stops. Keep constantly in touch with him. Printing is a made-to-order business, not a formulated one, and only the closest kind of cooperation between the salesman and the institution will produce the proper kind of sales representation.

I have said nothing about sales department meetings. The necessity for them depends on the size of the organization, how closely the salesmen work with the establishment they represent, and so forth. I believe sales meetings are worthless if they are held simply because someone thinks it is time to hold a sales meeting. There must be real information to impart, and it must be imparted clearly and dramatically enough so that it is understood and remembered. Certainly I think in an organization of any size an annual sales meeting is justifiable, and at this meeting the achievements of the past year can be reviewed; quotas published, if you use quotas; and such forecasts made that will be helpful. Certainly a forecast of available activity should be given the salesmen at the annual sales meeting.★★

LTF REPORTS

(Continued from Page 53)

of Foundation research and educational programs in keeping with the size and importance of the lithographic industry.

A small deficit from the year 1945, as well as several contingent liabilities in connection with moving and re-

adjustment of facilities were written off during 1946 and the Foundation showed an excess of income over expenditures amounting to \$11,684.72.

During the year, the Foundation instituted a Technical Plant service at very small cost to the industry. This service provided an expert in the field of technical plant problems and operations and actual outside service in the individual plants was paid for by those members who used the service.

A total of \$63,253.04 was invested

in research in 1946. Research investment has increased from \$26,979.75 in 1944 to a point where \$70,000.00 has been budgeted for 1947. After a moving and readjustment period, the research facilities and manpower are now well established and operating under the arrangement with Armour Research Foundation of Illinois Institute of Technology in Chicago. Ernest E. Jones, member of the board of directors and chairman of the Research Committee, who is working closely with the research

LITHOGRAPHIC TECHNICAL FOUNDATION STATEMENT OF INCOME AND EXPENSE For 12 Months Ended December 31, 1946

Income		
Dues: New Membership	26,850.00	
Old Membership Renewals	63,305.67	90,155.67
Unclassified Funds Contributed		4,790.00
Income from Investments		34,577.85
Pro rata Expense, Endowment Fund		990.00
Purchase Discount		6.82
Interest on Canadian Bank Deposits, etc.		15.35
Photostats of Abstracts		114.81
Income from Sales of Publications & Materials	16,862.95	
Less Mailing Cost of Publications Sold	1,489.74	15,373.21
TOTAL INCOME.....		146,023.71
Expenses		
Administrative:		
Salaries	26,888.00	
Stationery & Office Supplies	1,520.85	
Telephone, Telegraph & Postage	2,995.69	
Cost of taking Inventory—Chicago	449.15	
Travel & Subsistence	3,548.21	
Investment Service Fees	1,428.36	
Legal & Professional	1,150.51	
Loss on Exchange	122.73	
General Expense	894.79	
Maintenance, New York Headquarters	2,588.21	
Publicity & Public Relations	4,343.80	45,930.30
Educational:		
Salaries	12,286.07	
Travel & Miscellaneous Expenses	731.81	
Cost of Publications distributed free to members	7,083.53	
Technical Plant Service	3,622.29	23,723.70
Research:		
(Armour Research Foundation)		
Salaries	54,629.40	
Service Charges & Materials and Supplies	6,960.68	
Maintenance—Glessner House	3,514.64	
Miscellaneous	423.32	
	65,528.04	
Less: Special Contributions	2,275.00	
	63,253.04	
Other—		
Moving of Furniture & Equipment from Cincinnati	1,242.07	64,495.11
TOTAL EXPENSES.....		134,149.11
Excess of Income over Expense		11,874.60
Less Depreciation: Laboratory Equipment		189.88
NET INCOME—December 31, 1946		11,684.72

VALUE OF SECURITIES December 31, 1946

Bonds	Book Value	Market Value
Railroads	78,656.25	63,175.00
Public Utility	10,025.00	10,450.00
Government (U. S.)	202,531.25	204,375.00
Government (Canada)	39,109.22	42,462.50
	330,321.72	320,462.50
Preferred Stock		
Industrials	91,254.58	92,400.00
Financial	31,875.00	32,850.00
Public Utilities	118,607.38	122,362.50
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steering committee and personnel at the laboratory, feels that worthwhile results for the benefit of the industry will begin to flow from the department this year.

Reference to some additional assets which are not fully set forth in the statement should be made. For example, on December 31, 1946, we had an inventory of publications (texts, shop manuals, research and technical bulletins) of \$24,113.59, computed on a cost basis. If this entire inventory were disposed of, we have estimated that the return would be about \$59,000. In arriving at this figure, we have used past and current experience as a guide in determining the percentage of publications that would be sold at the full price and the percentage that would be sold at the 50% member discount.

We have an asset which appears in the statement of \$19,266.81 of courses and sets of job sheets at cost which, if entirely sold at present prices, would yield \$125,000 to \$150,000. While it is not probable that this full amount will be realized, it seems reasonable to assume that the return will be at least sufficient to repay the endowment for its full investment in the courses.

In 1945, the Lithographic Technical Foundation acquired a building for its headquarters at 131 East 39th Street, New York City. That this was a sound investment is indicated by our receipt of a number of offers in excess of the total which the Foundation paid for the building and improvements. \$27,702.92 has been advanced by the endowment fund for this property—the amount covering land, building, improvements and a portion of the equipment. Against this have been received special contributions for this purpose amounting to \$16,833.08. A committee is at present active in an endeavor to secure sufficient contributions to repay the endowment fund for the balance of its investment.

At Glessner House, where the Foundation's research laboratory is located, a substantial asset which does not appear on our balance sheet, consisting of laboratory equipment, li-

brary and furnishings, etc. (currently being inventoried) must also be considered.★★

COLOR EVERYWHERE

(Continued from Page 31)

stylists and the fashion psychologists responsible for developing the feminine tastes prefer to emphasize these shades because of their range and latitude; there are probably thousands of brown shades. Actually, there are over thirty thousand shades of all

colors which are distinguishable and classified by the average human eye. The combination of two or all three of these primary colors, in various proportions, plus black and white will theoretically produce any shade desired.

In actual practice there are no red, yellow, or blue pigments which are true spectrum colors; every pigment color available is really a combination of at least two spectrum colors. Thus, every red contains an element of blue or yellow. Every blue contains an element of red or yellow. Every

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yellow contains an element of red or blue.

If we wish to produce a pleasing effect with color there are certain principles which we have to bear in mind with relation to color schemes. The three fundamental principles of color relationship are those of "harmony," "contrast" and "discord."

Harmony between colors is produced by using neighboring colors in their natural order. Thus, orange, orange-red, and red are harmonious provided that the red selected is darker than the orange. In a similar way yellow-green, green, and blue-green are harmonious. All harmonies are very pleasing, but pleasing things can be overdone. An excess of harmony, like excess of sweet things, tends to cloy the appetite and become sickly; therefore, harmony has to be relieved by contrast and by discord, but this harmony must still remain the basis of any color scheme. It is not desirable to introduce large quantities of the contrasting color and discord. Discord in color, like the discords of music, must always be a subsidiary effect.

Color contrast is a phenomenon which is deeply involved in the psychology of color effects. To prove this experimentally, we place a small slip of red paper on a large sheet of white surface. We then gaze upon this combination. Suddenly we remove the red paper while permitting the eye to continue to look steadily at the place formerly occupied by the small slip of paper. We shall discover that a distinct green-blue after-image will form on the white paper. In a similar way a red after-image can be induced in the eye by means of a green-blue paper; and a blue after-image by means of a slip of orange-yellow paper.

The important point is to observe that the after-image produced is invariably the contrasting color to the original slip of paper. For this reason, we conclude that the phenomenon of contrast is something which is deeply rooted in the very nature of our color perception. It seems that there is a definite psychological need for contrast; the eye longs for it and it will attempt to induce it in itself if it

is not provided with it. Thus, a color scheme may be apt to produce a restless effect if the contrast color to the dominating color of the scheme is absent.

Color discord is the result of combining colors which neither harmonize nor contrast. Thus, for example, red and yellow-green; yellow and purple; blue and crimson; all these combinations are of the discordant type. Colors which are neither harmonious nor contrasting tend to interact upon one another. For instance, a patch of purple upon a blue ground will make the purple appear reddish because the background induces a yellow-orange contrast effect which superimposes itself upon the purple. When we take the same purple and place it over a red background, it appears bluish because the background induces a green-blue contrast effect against the purple. This explains why the same color will look very different when situated in different surroundings.

Equally important are tone contrasts; colors which are too different in tone will tend to neutralize one another. For example, dark violet upon pale yellow tends to look black—while pale yellow upon dark violet tends to look white. For this reason, when color cards are prepared the various colors are set upon a grey background. Grey is selected because it is not such a violent tone contrast as is obtained with white or with black. A colored background would be entirely unsuitable owing to the color reactions produced by processes previously referred to.

Although the actual effectiveness of any particular contrast or discord that may be introduced into a harmonious color scheme are subjects which a skilled artist is best qualified to decide, yet many of the general principles alluded to in this short survey will prevent the practical men from making any glaring mistakes or errors in color selection. If we are particularly interested in this subject we shall conduct for ourselves a visual demonstration of some of the facts about colors and the fundamental principles involved in their arrangement and selection.★★

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***Correction of Color-Separation Negatives.** Benjamin L. Sites, assignor to Miehle Printing Press and Manufacturing Company. "U. S. Patent No. 2,354,149" (July 18, 1944). In the process of making a photographic-transparency protective-overlay through a first designated-color separation-negative of a multi-color subject for use with a second different designated-color separation-negative of the same subject, said first separation-negative including a group of separated-colors each incorporating said first separation-negative designated-color, said second separation-negative including a group of separated-colors each incorporating said second separation-negative designated-color, said subject having areas of different colors including (1) White and (2) the blended-color which would be produced by a combination of the designated colors of said two separation-negatives, the novel combination of steps, in any operative order, of: (a) determining in said first separation-negative said White-area density (b) determining in said first separation-negative said blended-color area density, (c) determining in said second separation-negative said White-area density, (d) determining in said second separation-negative said blended-color area density, (e) preliminary determining the density-gradient of the photographic-overlay to be produced through said first separation-negative for use with said second separation-negative, said density-gradient being the ratio of the density-range of said blended-color in said second separation-negative to the density range of said blended-color in said first separation-negative, said gradient including as the density of said blended-color area the sum of the density-range of said blended-color in said second separation-negative and

the developed White-area density, if any, in the overlay to be produced, (f) exposing a light-sensitive photographic-medium of known properties through said first separation-negative and developing and fixing said exposed medium to produce a photographic-overlay having said preliminarily-determined density-gradient and having its said blended-color area density such that when combined with said blended color area density of said second separation-negative their combined blended-color area densities will at least equal the combined White-area densities in said second separation-negative and overlay. "Official Gazette" 564, No. 3, July 18, 1944, pp. 515-6.

***Give Your Prints a Scratch-Proof Cellophane Surface.** "American Photography" 41, No. 3, March, 1947, p. 48 (1 page). Directions are given for covering prints with cellophane to give them a virtually scratch-proof surface, protecting them against all ordinary wear.

***Tricolor Carbro Process Simplified.** Ernest M. Symmes. "American Photography" 41, No. 3, March, 1947, pp. 28-9 (2 pages). The standard procedure for making tricolor carbro prints is described. A simplification of this process is discussed in which all transfers of images from three celluloids to paper, and from one paper to another are eliminated.

Making Four Separation Images for a Four-Color Reproduction Process. Interchemical Corporation (Arthur H. Stevens). "British Patent No. 566,346" (December 27, 1944). An apparatus is described which comprises 3 separate photoelectric receptors upon which 3 different spectral components

of a colored subject are directed, means for selecting at each instant the greatest of the 3 electrical responses of the receptors and utilizing the selected response to provide an achromatic separation image, and also means for producing and utilizing the difference between each selected response and the concurrent individual response of each photoelectric receptor to provide 3 chromatic separation images. "Chemical Abstracts" 41, No. 3, February 10, 1947, p. 654.

***Color Copy Preparation for Offset Reproduction.** Douglas W. Harris, "National Lithographer" 54, No. 2, February, 1947, pp. 28-9, 85-6 (4 pages). A good dummy is the backbone of planning for any sizeable printed job. The making of a dummy should, if possible, precede the creation of any finished art. This article discusses the following subjects as they pertain to copy preparation: what a dummy should show; choice of art media, variations in photography; print finishes; color guides; handling type and line copy; choice of type faces; mechanical considerations; explanatory notes; and shipping.

Lithographic Printing Plate. E. E. Loening and C. H. Mitson, assignors to Kodak Ltd. "British Patent No. 565,752" (March 22, 1943). Cellulose acetate sheet is surface hydrolysed, for instance, with 50% sodium hydroxide solution, coated with an unhardened silver emulsion, exposed and processed with a tanning developer to form a stencil and, the hydrolysed layer removed with zinc chloride solution (60 Be). The stencil is then removed with sodium hypochlorite solution, leaving a hydrolysed design on cellulose acetate. The latter accepts lithographic ink and the former, on damping, refuses it. Numerous alternatives are given, such as a hydrolysed acetate layer on cellulose nitrate or metal or the formation of a stencil on cellulose acetate followed by hydrolysis through the stencil, using 2% sodium hydroxide in aqueous alcohol and acetone. The process may be used to produce a coloured design by applying dyes which colour the hydrolysed or non-hydrolysed parts. "Photographic Abstracts" 25, No. 98, Part 2, 1945, p. 49.

Printing. Walter Fuchs. "British Patent No. 566,705. (January 10, 1945). A gelatin printing surface contains oxidizable salts, such as the sulfates of Fe (ferrous), Ni, Zn, Mn, Co, and Cu, and ferrous ammonium sulfate. The original image is produced on any suitable surface with a graphite pencil containing an oxidizing salt such as the dichromates of Na, K, and NH₄, and K₂Fe(CN)₆. When this drawing is applied to the gelatin surface, an

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oxidized, dull, hardened gelatin image is produced which is receptive of greasy printing ink. "Chemical Abstracts" 41, No. 4, February 20, 1947, p. 922.

Method of Making Printing Members. Robert G. Chollar, assignor to The National Cash Register Company. "U. S. Patent No. 2,413,747" (January 7, 1947). The method of making an elastic printing plate for use in cylinder printing, consisting of the step of impregnating a plate of transparent plasticized elastic polyvinyl alcohol in a saturated solution of sodium dichromate in water the step of stretching the plate an extent equal to the elongation of the printing surface which will occur when the plate is placed around the cylinder; the step of subjecting said stretched plate to a light pattern of the matter to be printed; and the step of etching the surface upon which light was projected by a water wash. "Official Gazette" 594, No. 1, January 7, 1947, p. 57.

Offset Printing Plate. T. Petren and E. K. W. Sternberg, assignors to Ahlen & Akerlunds Forlag. "British Patent No. 564,753" (April 2, 1943). Plates of stainless steel or other non-oxidisable metal having good ink-repelling properties are roughened, cleaned in a solution of 2% formic acid, 5% alum and 2% nitric acid, coated with bichromated colloid, for example a mixture of albumin and gum arabic, exposed and developed in 36° Be calcium chloride containing lactic acid and alcohol, the lactic acid preventing passivity of the metal. After development the bare areas are treated with an etching solution of about 39° Be calcium chloride containing about 2.5% ferric chloride, 1% nitric acid, 3% hydrochloric acid and 2.5% cuprous chloride from which a copper layer of nearly mono-atomic thickness and mostly quite invisible is deposited. The ferric chloride is adjusted to lower the potential between the plate and the bath and so prevent rapid deposition of copper. The specific gravity of the solution, (1.2-1.4) prevents precipitation of ferric hydroxide. Following this treatment grease is applied which adheres to the copper layer, and the hardened colloid image is removed by water only, these portions then being water receptive. In producing such bimetallic plates no special apparatus is required. "Photographic Abstracts" 25, No. 99, Part 3, 1945, p. 73.

Equipment

***Discussion of the Offset Press Water Distribution System.** R. P. Willard. "Printing Equipment Engineer" 73, No. 5, February, 1947, pp. 29, 58, 60, 62, 64, 66 (6 pages). The following suggestions are made in this discussion of the offset press water distribu-

tion system: The use of single thickness cloth roller coverings has a definite advantage in the reduction of the undesirable effects of speed changes on quality of printing. The magnitude of changes in centrifugal force with speed variation is less in large diameter rollers than with smaller diameter. An independent water distribution driving mechanism to keep the rollers turning over while the press is at rest, is advantageous because it constantly replenishes moisture lost to the air. Proper consideration given to roller width can eliminate much operating difficulty on the press.

***Relief, Web Offset Presses Announced by Dutro & Son.** "Printing" 71, No. 2, February, 1947, p. 71 (1 page). Two new offset presses are being marketed by the Dutro & Son Co. Features of the photochrome press include pre-registering of plates, long life of plates, minimum of make-ready time, accurate register, and side margins. Since the press uses either water or oil ink, the plates do not have to be gummed or rolled up, and there is no water fountain. Three sizes of the firm's web offset press are now available. A two-unit press can deliver an eight-page newspaper in one-color, a four-unit press, an eight-page in three colors on one side and one color on the reverse side, or a sixteen-page paper in one color. Speeds up to 14,000 per hour are claimed. Commercial work can also be produced on this press.

Paper and Ink

***Ink Plays Important Part in Lithography.** Charles F. King. "Inland Printer" 118, No. 5, February, 1947, pp. 49-52 (4 pages). The difficulty in placing the blame when trouble occurs on a job is discussed. It is pointed out that since ink is usually about the last thing questioned, many plates are ruined before the ink is checked. Among the conditions causing trouble are: doctoring of the ink by the pressman, substitution of pigments by the ink maker, driers containing lead, and variation in the length of runs. It is suggested that an attempt be made to write up complete standards or specifications to which all lithographic inks, regardless of color or any other specific requirements, should conform.

Method of Coating. William Lutton Craig, assignor to R. T. Vanderbilt Company. "U. S. Patent No. 2,355,953" (August 15, 1944). In the manufacture of coated paper with a water resistant but wettable surface, the improvement which comprises applying to the paper, in an aqueous medium, a coating pigment, a starch adhesive and an emulsion of an ester gum, dehydrating the applied film and breaking the emulsion during dehydration of the

coating on the paper. "Official Gazette" 565, No. 3, August 15, 1944, p. 461.

***Contact Angle Measurements in Lithographic Research.** John E. Barkley. "American Ink Maker" 25, No. 2, February, 1947, pp. 24-26 (3 pages). The use of contact angle measurements in studying various relationships between fountain solutions and lithographic printing inks is discussed. The bubble method of measuring contact angles is described in detail. Tables are given showing representative data obtained from contact angle measurements made on six lithographic inks for various pH values of fountain solutions, and giving the formula of the standard stock solution, varied dilutions of which are used to obtain the variation of pH values of the fountain solutions.

***Pressmen Aren't Ink Chemists.** Charles F. King. "Inland Printer" 118, No. 6, March, 1947, pp. 51-53 (3 pages). Since the formulation of lithographic inks is a complicated procedure requiring technical training and experience, color matching within the plants should be eliminated unless an especially trained man is available. Properties of inks to be considered both in planning a job and in matching of the colors upon the press are: transparency, permanence, alcohol resistance, lacquer resistance, alkali resistance, and resistance to acid. Since transparency is perhaps the most important as far as outlining the make-up, sequence of colors, and register of the job, and since few lithographers have a clear conception of the differences between transparent and opaque inks, illustrations are given showing how these inks differ. Special requirements of specific jobs are discussed.

General

***Philadelphians Hold "Quiz Night"** "National Lithographer" 54, No. 2, February, 1947, pp. 30-1, 78, 81 (4 pages). This article consists of some of the questions brought up at the Philadelphia Litho Club "Quiz Night," and the answers given on dot etching, streaks, negative making, magenta screens, embossing, blanket troubles, ink troubles and other varied lithographic subjects.

***Technical Developments from Germany.** "Modern Lithographer and Offset Printer" 43, No. 1, January, 1947, pp. 8, 14 (2 pages). B.I.O.S. Final Report No. 484, Item No. 31, by A. Kirk, Maurice Brown, M. F. L. Kalkner, and H. J. Jarrold, is briefly reviewed. This report covers principally: the new bi-metal process of platemaking by Hausleiter; the latest modifications of deep etch platemaking methods by Hausleiter and

(Continued on Page 97)

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EXPERIENCED ARTIST with original ideas for fancy labels to create color sketches with precise lettering—some dot etching. Have most modern air-conditioned plant in the Middle West. Address Box 597 c/o Modern Lithography.

POSTER ARTIST, dot etch artists, steady employment. McCandlish Lithograph Corp., Roberts Avenue and Stokely Street, Philadelphia 20, Pa.

CAMERA MAN: Experienced in making line and halftone negatives. Knowledge of color separation desirable. To represent manufacturer. Chicago and New York territory open. Address Box 598 c/o Modern Lithography.

FOREMAN: Small but progressive plant in Phila. metropolitan area. Excellent clientele. Requires quality man, with high character references. Details you give held in strictest confidence. Outstanding opportunity for younger man. Address Box 599 c/o Modern Lithography.

PRESSMAN WANTED: Single or double color tin lithographing pressman. Wanted by large concern in Philadelphia, modern plant, steady work and union wages. Address Box 600 c/o Modern Lithography.

ARTIST: To take charge of art department of progressive firm doing high grade color work. Must be

good dot etcher and familiar with latest methods of production. Location, San Francisco. State age, experience and salary expected. Address Box 601 c/o Modern Lithography.

FOREMAN: For medium sized lithograph plant located in San Francisco. Plate making experience essential. Must have good working knowledge of camera art and presswork and be capable of supervising production of high class advertising material from start to finish. Write, giving age, details of experience and salary expected. Address Box 602 c/o Modern Lithography.

CAMERAMAN: With knowledge of platemaking, good opportunity in small growing firm. Work varies from line to some process. Baltimore, Md. area. Address Box 603 c/o Modern Lithography.

Positions Wanted:

SUPERVISOR: Qualified to take charge of offset plant. Eleven years supervision. Total 19 years varied practical experience large scale production, up-to-date methods. Excellent references. Address Box 604 c/o Modern Lithography.

JOURNEYMAN DOT ETCHER: Single, 17 years in trade. Thorough knowledge of all branches. Want outside sales position, where I may use my technical knowledge to an advantage. References furnished on request. Prefer midwest. Address Box 605 c/o Modern Lithography.

Miscellaneous

PRESS WANTED: Tin Lithographing Hoe or Potter Press. Address Box 606 c/o Modern Lithography.

WANTED: 175 Line 24" Circular Screen in perfect condition. Address Box 607 c/o Modern Lithography.

WANTED: 17x22 Harris or Web. Cash payment. Pascack Prtg. Co., 263 Center Ave., Westwood, New Jersey. Phone Westwood 5-0101.

WANTED TO BUY: Small or medium size offset plant, New York City. Address Box 608 c/o Modern Lithography.

ARTIST: Can furnish small runs, color offset work, wishes space to work. Have top-notch connections in New York City. Address Box 609 c/o Modern Lithography.

PRESS TIME AVAILABLE on Web offset presses. Can produce eight-page newspaper or 16-page tabloid one color or four-page newspaper eight-page tabloid two colors. The Emerson Press, 6641 Hamilton Ave., Pittsburgh, Pa.

TRADE SHOP: An established business with repeat monthly accounts located in Mid-West city. 36" camera. Principals only. Address Box 610 c/o Modern Lithography.

For Sale

FOR SALE: 1—30 inch Goerz Lens—practically new, 6 months in use Apochromat Artar with Douthitt
(Continued on Next Page)

WANTED!

26 x 40 Harris LSQ, 1 color.
State condition and price.

The JERSEY CITY PRINTING COMPANY

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FIRST CLASS MAN FOR
PEN AND INK DRAWINGS
ON REPRODUCTION OF
COMMERCIAL AND BANK
WORK.

FURNISH RESUME OF
EXPERIENCE AND SALARY
EXPECTED IN FIRST
LETTER.

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MODERN LITHOGRAPHY
254 W. 31 St., New York 1, N. Y.

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A major producer of Photo-Mechanical equipment is seeking a man who knows Process Cameras and equipment used in Photo-Engraving, Offset and Gravure Processes.

This opportunity carries with it responsibility, latitude, and an unusual opportunity for growth. It will appeal particularly to a man possessing a flair for research, ability to analyze processes and equipment and to develop, test and introduce new products to Photo-Mechanical equipment users.

Full details as to experience and salary requirements in first letter. Reply Box 166, Suite 617,

1457 Broadway, New York City

FOR SALE

41 x 54 two color Potter Offset in perfect mechanical condition. May be seen under power. 38 x 54 Miehle Offset in excellent mechanical condition. May be seen under power. 2 S4L Offset Presses; friction feeders, chute deliveries. 44 x 64 UPM Bronzer. 40" x 38" Fuchs & Lang Bronzers.

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has considerable press work to place outside
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Samuel Golden, Artcraft Lithograph and
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☐ One year, \$3.00 (In Canada, \$4.00)

☐ Two years \$5.00.

☐ Group. (Four or more entered together as a group.
\$1.50 each. May be sent to different addresses.)

NAME _____

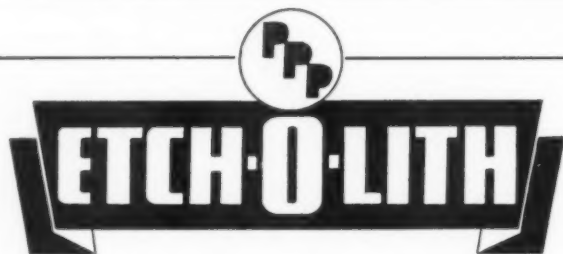
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FIRM _____

STREET _____

CITY _____

(For a group—attach separate sheet with names of
persons and addresses.)



Ready to Use — LITHOGRAPHIC ETCH — Nothing to Add

Perfect desensitizer for zinc and aluminum—Used for more than
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A good Dot-Etched positive is the
best start for a fine lithograph job.
We make good Dot-Etched Posi-
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poser. Prices are reasonable, quality
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ROCHESTER COLOR PLATE CO.

668 North Street, Rochester 5, N. Y.

Control. Chromolith Co., Inc., 333 Hudson St., New York 13, N. Y.

FOR SALE: 1 Poggie 2 in 1 paper conditioner, complete with motor and fan and in first class running condition, \$750. F.O.B. Huntington plus crating charges. Standard Printing & Publishing Co., Box 1240 Huntington 14, W. Va.

FOR SALE: 33½ by 45½ all metal Valette vacuum printing frame like new, General Lithographing & Printing Company, Rockford, Illinois.

FOR SALE: Cleveland B Folder 25x38 with 32-page attachment. A.C. equipped. Variable speed control and Reeves drive. Cross continuous feeder. May be seen in operation. No dealers. Address Box 611 c/o Modern Lithography.

FOR SALE: Lithographic plant located in Eastern area consisting of three presses, sizes 23x34 and 41x54 in one and three colors. All in fine condition. No plate department. Excellent opportunity for rated concern or individuals desiring to run own plant. Price \$130,000; payments can be arranged over three year period if desired. Please give bank and two credit references in reply. Address Box 612 c/o Modern Lithography.

EARLY DELIVERY—New vacuum printing frames, whirlers and stripping tables. Singer Engineering Co. For complete plate making equipment. 248 Mulberry St., New York, Walker 5-7625.

FOR SALE: Multiliths: 11x17 with Extension Delivery and 10x14. Both with AC motors and Davison Suction Pile Feeds. Nice, clean condition. Available immediately and priced to sell. Address Box 613 c/o Modern Lithography.

FOR SALE: 1 paper seasoner unit. Will hold approximately 5,000 sheets size up to 42" x 56". Complete with 45/ Universal Blower and 5 h.p. motor. Franklin Offset Litho Company, 871 N. Franklin St., Chicago 10, Illinois.

FOR SALE: We have for immediate

delivery f.o.b., Dayton, Ohio, one (1) Lithographic Proving Press 17 x 22. This is a hand operated machine and is in A-1 condition which is priced at \$750. Stanley Manufacturing Company, 800 E. Monument Avenue, Dayton, Ohio.

MACHINERY FOR SALE: 189-A Dexter jobber with Cross feeder 35x48" 19x25" Cleveland automatic folder, Latham 102 Stitcher. 32" Acme automatic clamp power paper cutter. J. Spero & Company, 372 West Ontario St., Chicago, Illinois.

FOR SALE: Offset camera and plate-making plant capable of making plates up to 41x54, new color precision 24" all metal camera with automatic tape focus, transparency holder, transparent unbreakable Lucite vacuum back, elevating screen mechanism, 24" 133 line Levy screen and all latest lithographic plate-making innovations, now operating and must be seen to be appreciated. Willing to sell in its entirety. Address Box 614 c/o Modern Lithography.

FOR SALE: Arc Lamp Carbon Savers: A good investment. Reduce your carbon cost. Will burn carbons up to one inch. Adjustable in Arc Lamp. Has no screws. 30 days on approval. When writing state diameter of carbons. Phillips Electro Extensions, P.O. Box 788, Charleston 23, West Virginia.

FOR SALE: Two 4½ Hoe size 36 x 52 Litho stone presses. Also large quantity Blue and yellow engraving stones. Address Box 615 c/o Modern Lithography.

THIS MONTH'S specials in high grade lenses: 4½"—F:9 Carl Zeiss Apo Planar in barrel, coated—\$49.50; 9½"—F:9 Carl Zeiss Apo Tessar in barrel, coated—\$219.50; 11"—F:8 Cooke Process Ser. V in barrel, coated—\$117.50; 10½"—F:18 Carl Zeiss Protar V in barrel, \$34.50; 10½"—F:9.5 Goerz Artar in barrel, coated, \$175.00; 12"—F:9 Goerz Apo Artar in barrel, coated—\$185.95; 12"—F:9 Carl Zeiss Apo Tessar in barrel, coated—\$249.70; 15½"—F:10 Wollensak Process in barrel—\$174.50; 16"—F:8 Wollensak Process in barrel—\$150.00; 16"—F:16 Wollensak Process in barrel, coated—\$117.50; 16¼"—F:8 Hermagis in barrel, coated—\$163.50; 16½"—F:11 Goerz Alethar in barrel, coated—\$142.50; 18"—F:9 Carl Zeiss Apo Tessar in barrel, coated—\$279.50; 18"—F:8 Graf Process in barrel, coated—\$153.00; 18¼"—F:10 Cooke Ser. V in barrel, coated—\$167.50; 19"—F:7.7 Goerz Dagor in barrel with iris—\$359.50; 20"—F:5 Carl Zeiss Tessar in barrel, coated—\$720.00; 21"—F:10 Bausch & Lomb Process in barrel, coated—\$261.50; 23½"—F:9 Schneider Apo Claron in barrel, coated—\$249.50; 24"—F:9

Carl Zeiss Apo Tessar in barrel, coated—\$465.00; 32"—F:10 Carl Zeiss Apo Planar in barrel, coated—\$1000.00; 41"—F:11 Carl Zeiss Apo Planar in barrel, coated—\$1412.00; 48"—F:7 Carl Zeiss Anastigmat in barrel—\$2250.00; 48"—F:11 Carl Zeiss Apo Tessar in barrel, coated—\$1645.00; 48"—F:9 Carl Zeiss Apo Tessar in barrel, coated—\$1800.00; 52"—F:12.5 Carl Zeiss Apo Planar in barrel, coated—\$1800.00;

Many others. All lenses sold on a 15 day trial basis; satisfaction guaranteed or full refund; 50 years of service. Will pay spot cash for your surplus lenses. Tell us what you have or send them in for appraisal. Write lens expert Joe Scamp on your needs and ask for lens list CL346. Burke & James, Inc., 321 So. Wabash Ave., Chicago 4, Illinois.

Wesley A. Reigel Dies

Wesley A. Reigel, 64, secretary of the Addison Lithographing Co., Rochester, N. Y., for 36 years, died March 12 in Genesee Hospital. He was a member of several fraternal and civic organizations. Surviving are his widow, Lettie; two daughters, Mrs. William R. Todd and Mrs. James Alexander Stanton III, of Tatum, S. C., and two granddaughters.

Edward T. Brion Dies

Edward T. Brion, 86, retired, formerly with Brett Lithographing Co., Long Island City, N. Y., died March 26 at Seaford, L. I., N. Y.

Trade Events

National Metal Decorators Association, semi-annual meeting, Hotel Commodore, April 16, 17, 18.

Eastern Seaboard Conference of the Graphic Arts Industries, Hotel Claridge, Atlantic City, N. J., May 2 and 3.

Southwestern Graphic Arts Conference, Wichita, Kan., May 8, 9, 10.

Lithographers National Association, annual convention, Saranac Inn, Saranac Lake, N. Y., June 3, 4, 5, 6.

International Association of Printing House Craftsmen, annual convention, Grand Union Hotel, Saratoga, N. Y., Aug. 31, Sept. 1, 2, 3.

Printing Industry of America, annual convention, French Lick Springs Hotel, French Lick, Indiana, Sept. 22, 23, 24, 25.

National Association of Photo-Lithographers, annual convention and industry exhibit, Hotel Book Cadillac, Detroit, October 22, 23, 24, 25.

WANTED

RUTHERFORD PHOTO LETTERING MACHINE, NEW OR USED.

STATE CONDITION & PRICE.

BOX 596

MODERN LITHOGRAPHY

254 W. 31 St., New York 1, N. Y.

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PURITAN

BRONZE POWDERS

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POSITIVES • CRAYON COLOR
PLATES • PROVING • BLOW UP
GROUP MULTIPLE NEGATIVES

COMPLETE LITHO OFFSET SERVICE

TECHNICAL BRIEFS

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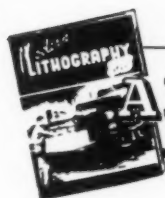
Eggen; the use of Astralon as a basis for photo-litho original images; and the development of color photographs.

***Lithography as Found in Germany.** Part IV. Paul W. Dorst. "Modern Lithography" 15, No. 2, February, 1947, pp. 45, 47 (2 pages). Two captured German trailers containing direct rotary litho presses for map reproduction are described. The various types of presses manufactured by the Faber and Schleicher plant in Germany including a special four-color offset press for printing on textiles, are discussed.

***Lithographers' Town Meeting:** "National Lithographer" 54, No. 2, February, 1947, pp. 32-3, 72, 74 (4 pages). This is the third part of a transcript of the Technical Panel Discussion that took place at the convention of Lithographers National Association. Discussion in this part was on the following subjects: work done at the Lithographic Technical Foundation on the standardization of grain- ing and on the modified Cronak process; photo-composing machines, advantages of controlled temperature and humidity in the plate department; German plates; and the use of Ansco color paper for color proving.

***Research on Lithographic Problems Must Concentrate on Fundamentals.** Charles F. King. "Inland Printer" 118, No. 5, February, 1947, pp. 46-7 (2 pages). The research programs of PATRA and the Lithographic Technical Foundation are discussed. The author favors PATRA's program of attempting to discover the actual scientific principles on which the lithographic process operates. His opinion is that the Lithographic Technical Foundation's project on grain-
ing should deal with the function of grain and with the physical and chemical properties necessary in plates; rather than with the standardization of present grain-
ing methods.

***Plastic Sheets in Litho Production.** D. P. Barnette. "Modern Lithography" 15, No. 2, February, 1947, pp. 26-30 (5 pages). The various sizes and types of plastic sheets are described. The methods used in the Coast and Geodetic Survey reproduction plant to expedite the processes connected with chart and map reproduction are discussed with the idea that these may prompt the usage of plastic sheets in the general field of lithography. The plastic negative is easily prepared and easily corrected. The resulting plates are strong, sharp, and uniform and more economical than is possible by any other means.



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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



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MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

TALE ENDS

DAVID Yavitt, shipping room superintendent of Chicago Show Printing Co., has learned what "fast service" means in connection with air freight pickup service. Recently the Chicago firm received an order by telephone from a Los Angeles customer. While the latter held the wire, Yavitt called United Air Lines Chicago air freight office to see how soon a pickup could be made. Three minutes after he had resumed talking with the Los Angeles customer, a Willett Trucking Co. driver walked in and asked "Where's the shipment?"

United's air freight agent, after receiving Yavitt's call had telephoned the trucking company dispatcher, who in turn contacted his truck driver by two-way radio. This driver at the time, happened to be just across the street from Chicago Show Printing Co.'s office, thus making possible the speedy follow-up call for the shipment. But Yavitt insists that "it beats all what a fast-stepping world we're living in."

★

English lithographers who were compelled to cease operations because of the fuel crisis have returned to work. Things are not yet quite up to normal but they are fast resuming the even tenor of their way. Business in lithographic circles at the moment is described as "fair," which means in official language that they can be regarded as quite satisfactory. — *British & Colonial Printer.*

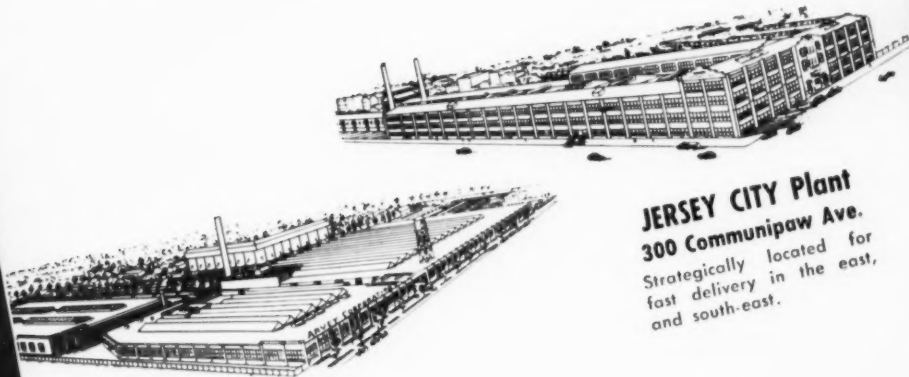
★

From Yakima, Washington, during March, came a voice out of the past. It was a subscription postcard taken from a 1937 issue of *Modern Lithography*. The Washington lithographing firm sent it in with the request that the subscription be entered and billed at current rates. With inflation and instability all around us in the world, it gives us a secure feeling to know that those ten-year-old magazines are still being read, and that the subscription price has not gone up one cent since that time.

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Simultaneous production and distribution from both plants save time and transportation costs. New equipment and processes render top service in every phase of mounting, finishing and on-schedule distribution.



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Strategically located for fast delivery in the middle-west, far-west, and south-west.

Split production on a single order . . . for simultaneous distribution from both plants

and now . . .

LAMCOTE

IN BOTH PLANTS

Simultaneous production now, on Lamcote, too . . . the process of permanently affixing a lustrous, transparent, tough film of plastic to the surface of paper, cardboard, fabric or other material.

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CHICAGO 18, ILLINOIS

300 COMMUNIPAW AVENUE
JERSEY CITY 4, NEW JERSEY



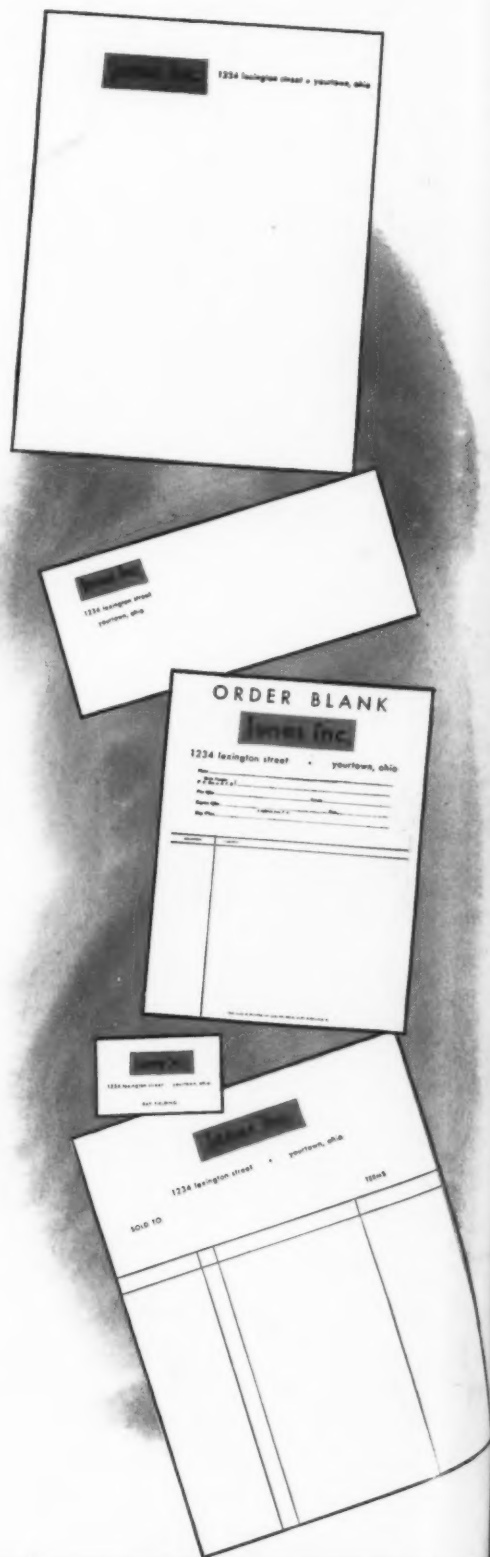
Letterheads . . .

Shrewd businessmen regard their letterheads as being much more than a staple printing need for their business. Letterheads can be star salesmen . . . express dignity . . . have point-of-sale impact. They are frequently a company's main contact with customers. That's why you'll find most men willing to pay a little more for high-quality work.

Smart design, striking use of color, fine bond, and the value of an *outstanding reproduction job* are marks of quality that make letterheads tell, sell and create better impressions. It's a spot in which offset lithography stretches dollars farther. For instance, a lithographer is accustomed to running a whole series of matching forms at the same time . . . letterheads, statements, invoices . . . with savings in plate costs and press time and with greater color uniformity. Extremely fine line and halftone detail are possible.

For owners of the Harris 17x22", single-color offset press, letterheads can be a full-time specialty or profitable fill-in job. Speedy, positive controls give the exacting color register required for letters—four form rollers make the inking system unique among small offset presses. In combination shops and small offset shops the 17x22" does the lion's share of work. Large plants find it a most efficient stand-by unit.

You'll be delighted with samples of work on the 17 x 22 shown in a new 24-page, 4-color book. Send for it today. Ask for "Why Offset Lithography is On the March".



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